

A CATALOGUE
of the ANNUAL
ARCHITECTURAL
EXHIBITION *of 1893*
T-SQUARE CLUB
at PHILADELPHIA
JANUARY-7TH to
24TH NINETEEN
HUNDRED THREE



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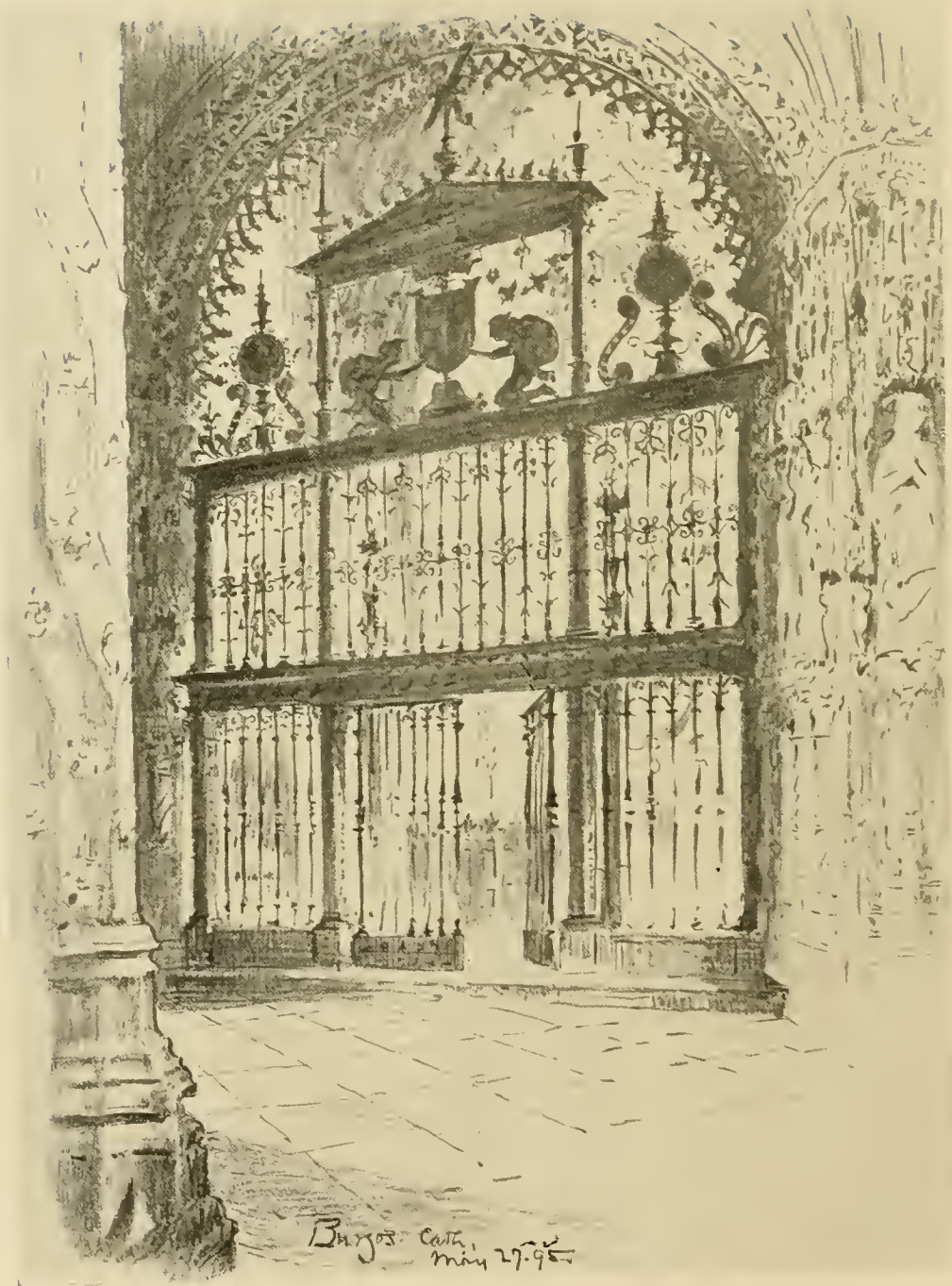
SKETCH OF GIRALDA TOWER AT SEVILLE

WALTER COPE

CATALOGUE OF THE
ANNUAL ARCHITECTURAL
EXHIBITION
FOR
1902-1903

EDITED BY
WILLIAM C. HAYS

PUBLISHED BY THE
T SQUARE CLUB



Burgos. Cath. May 27. 95



WALTER COPE MDCCCLX-MCMII

TO THE MEMORY OF A MAN OF
THE HIGHEST PERSONAL CHARAC-
TER AN ARCHITECT OF WONDER-
FUL ENERGY AND STRENGTH
LOYAL TO HIS PROFESSION AND
EVER READY TO HELP ITS
YOUNGER MEMBERS AND BE TO
THEM A STAUNCH, RELIABLE
FRIEND

THE T SQUARE CLUB
DEDICATES THIS VOLUME

Since the last exhibition catalogue was laid before our members and the public who are interested in the work of the T Square Club, we have lost by the sudden death of Walter Cope, one of the Club's original promoters, whose interest in its success never flagged, but who, even in the press of professional duties of his exceptionally busy life, found time to give to its work his close personal attention, and one who apparently derived great pleasure from furthering its interests and extending its influence. He always upheld it as the best possible means of creating and fostering pleasant and profitably personal relations between architects and their draughtsmen because he believed that the Club furnished an opportunity for the meeting of the senior members of the profession with their juniors, freed from the restraint of professional relationship; and he believed that both classes might profit by the serious criticism of the problems presented, and also by the relaxation of social meetings enlivened by song and wholesome merriment.

It was to his juniors a privilege ever to be remembered, to come into close personal contact with one who filled so deservedly a large space in the architectural life of this community. Here at the Club many of us first learned the secret of his success, first realized in his hours of relaxation his wonderful personal attraction, and saw in it, coupled with his indomitable energy, the union necessary to achieve the reputation in his profession which he so quickly won, and which every year of his life he made more secure.

To some of our older members was given the privilege of his friendship during the character-forming period of life, and those recall with pleasure and interest his boyhood at the old family seat at "Aubury," in Germantown. Here, amidst the natural charms and beauties of an extensive country estate, his home embowered in a fine wood, with a fair open country on every side, he learned his loyal love for Nature, and formed so great an attachment to the art of landscape gardening, that early in his career he found it difficult to decide whether he should take it or architecture for his life work. Here, too, he educated his hand and eye to laborious and exact industry, spending many hours in his small carpenter shop, never idling or dawdling over his work, but ever with definite purpose and method, carrying out some well-considered plan, and rejoicing over the completion of carefully designed and executed work. Rarely does a boy's early bent foreshadow so well his after-career, and seldom do the traits of character which manhood is to develop and mature appear so early and continue to grow with such steadiness as they did in the case of Walter Cope.

His early distress that any of his work should be "out of line" became in the man a determination that everything that was delineated by him, or for which he was responsible, should be "in drawing," and that even sketched work should be truly in perspective. The energy and application of the boy developed into the determined purpose of the man that in himself or in those under his direction there should be no half-hearted interest, but that the head should ever lead so thoroughly that the hand could follow with sure strokes which should need no retouching.

Yet his love of what was practical and thorough was combined in a rare degree with the true artistic sense. Was a vista to be opened through an overgrown thicket the superfluous shrubbery must be carefully trimmed out, but the main end was to produce an effect; some distant view must be revealed; some fine contrast of dark alleys leading to sunny glades, or to a view over peaceful waters, or to possible fine sky effects, must be the object which justified the labor.

His early hesitation between gardening and architecture resulted in this, that while his life was devoted chiefly to the latter, he was always happy when he could combine with building the development of landscape effects, and we well remember how he delighted that the noble group of buildings which he designed for the Washington University in St. Louis should be set in grounds so spacious and with such beautiful possibilities of planting.

When his early studies were completed Mr. Cope had the opportunity to carry his preparation farther in an extended tour of Europe. The amount of work which he did at that time is attested by the sketches which still remain. We see in them the exactness of observation, the accurate grasping of form and the brilliancy of touch which characterized all his work, and we recognize the wonderful mastery of the pencil which ever remained the distinguishing mark of his sketching. Few men have so profited by the training of the Academy schools as to acquire at once the confidence which this early work displays, and in fewer still has the confidence been justified by the result produced.

He made special and loving studies of the English Cathedral towns, and developed there an appreciation for Gothic architecture which only deepened with his advancing years. He felt the charm of rural France, and lingered long in Rouen, where, as his sketches show, he acquainted himself thoroughly with the architecture of that picturesque Norman town.

Rome, Greece and Constantinople were laid under contribution, and among all that remains to show how earnestly he worked during his tour it is remarkable how strongly he felt his true tool was the pencil, and how little he produced in color. His power of correctly depicting detail by the slightest indication and his accuracy of drawing are among the strongest traits of his early work.

Soon after his return to America Mr. Cope joined forces with a man equally gifted with himself, John Stewardson, one of the friends of his boyhood, thus creating the firm which holds now so honorable and well-merited a place in the esteem of the profession and the public. This period dates also the commencement of his active association with the T Square Club, at the organization meeting of which he presided. He was several years its President or a member of its Executive Committee. The Club's problems he followed with loyal and hearty interest even after absorption in his professional career lessened the time which he could devote to it.

The summer of 1889 saw him touring through Normandy with his congenial and gifted friend, Edmund Stewardson, the sculptor. Charming way-side sketches of churches, barns and other rural architecture remain as souvenirs of this vacation, and his studies of the possibilities of Norman domestic work bore fruit later in America in his designs of country houses.

But his finest and ripest sketches were the result of his journey through

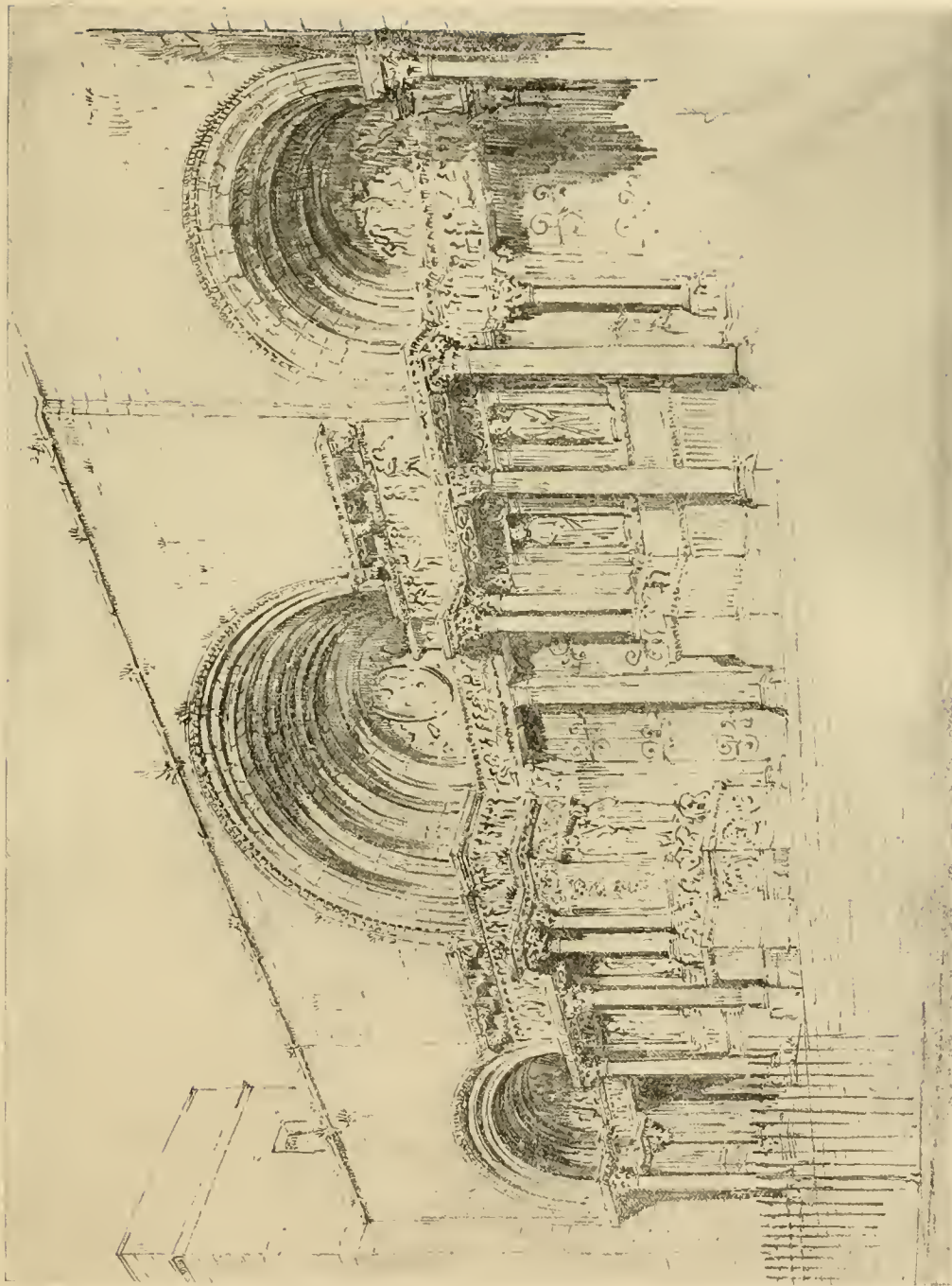
Spain in the Spring of 1895. These show wonderful mastery of style and prove that in the handling of his pencil he had "arrived."

His mind, ever ready to receive new impressions, seems from the first to have been stimulated by the treasures in architecture which the comparative inaccessibility of Spain had hidden from the knowledge of the world, and with characteristic energy he threw himself into the work of fixing on paper the most striking of his finds. His work bubbles over with enthusiasm which afterwards showed itself in speech whenever he recounted the discoveries he made in his Spanish travels.

We can see with what delight he worked before the choir gates in the Cathedral at Burges, how he enjoyed the suggestion of detail and the arrangement of light and shade; we can picture him roaming over the hills of Toledo, or searching with eagerness the narrow streets of Salamanca. He never excelled in touch the sketches done in these journeys, and in looking over his foreign work we do not need to be told that those which he made in Spain gave him the greatest pleasure. His early studies, good as they are, seem but careful sketching when compared to these which he produced under bright Spanish skies, and which are redolent of sunny life, telling eloquently of the worker's joy.

But slight mention has been made of the achievements by which Walter Cope will be best remembered in the land of his birth, which he has done so much to beautify. We have chosen in this brief tribute to his memory rather to dwell on his personal traits. Our association with him in this Club was personal rather than official, and we wish to recall what he was to us and to profit by the inspiration of his example. Therefore we have dwelt on his sketches more than on his architectural productions. Professional work is limited and bounded by existing influences of condition and clientele. Sketches are oftener the production of moments when one feels freedom from care, and work which has been done with the heart, in times of comparative leisure, is more illuminative as to the character of the artist.

Walter Cope has been taken from our circle suddenly and with little warning, but we still have his splendid example. Let us from it learn to labor earnestly and faithfully in our chosen vocation, never satisfied with less than the best we may attain, and let those of us who may be privileged to climb, remember always to hold out, as he did, a hand of cheer and help to those who are younger students of architecture and younger members of the T Square Club.



ACKNOWLEDGMENTS

THE T SQUARE CLUB DESIRES HERE TO RECORD ITS SENSE OF INDEBTEDNESS TO THOSE ARCHITECTS AND ALLIED ARTISTS WHO, BY GENEROUS CONTRIBUTIONS OF THEIR WORKS YEAR AFTER YEAR, MAKE POSSIBLE THESE EXHIBITIONS, AND THEREBY LEND THEIR AID TO A POTENT FACTOR IN THE ENCOURAGEMENT OF ARTISTIC EXCELLENCE AND POPULAR APPRECIATION; ALSO TO THE ART CLUB FOR THEIR COURTESY IN EXTENDING THE USE OF THEIR GALLERY FOR THE PURPOSES OF THE EXHIBITION, AND TO MR. EARL STETSON CRAWFORD FOR HIS CONTRIBUTION OF THE COVER DESIGN OF THIS BOOK.

TO THE ADVERTISERS, THE OFFICERS AND MEMBERS OF THE T SQUARE CLUB DESIRE TO EXPRESS THEIR APPRECIATION OF THE LIBERAL SUPPORT WHICH HAS GONE FAR TOWARD MAKING THE PUBLICATION OF THE CATALOGUE POSSIBLE.

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THE T SQUARE CLUB SCHOLARSHIP
Founded 1900

LLOYD TITUS	1900
WETHERILL P. TROUT	1901
L. MORRIS LEISENRING	1902

“ I N R E V I E W ”

THIS Catalogue of the Exhibition is presented believing that it will be found of interest not only to the Architectural profession and the technical journals, but to the art-loving public as well. That the book will be judged only in a friendly spirit of consideration is assumed, since it is the production of those necessarily unpracticed in the technicalities of publication, whose time is largely limited by the demands of active business.

The numerous printed criticisms and reviews of former books have been appreciated. Whether favorable or adverse in nature, they have been laden with suggestions, which, embodied in later works where possible, have tended to a constant improvement in the effectiveness of the book as a resumé of things architectural for the year.

In retrospect one sees certain important events which differentiate themselves from the even trend of things, some of which it is intended to mention here. First of these, in point of time, is the Competition for the Soldiers' and Sailors' Monument. During the early spring the City of Philadelphia appropriated a sum of money to defray the expense incident to securing plans, and at the same time a suitable plot of ground in the center of Logan Square was set aside for that specific use. A committee, appointed conjointly by the T Square Club and the local Chapter of the Institute, to act in an advisory capacity, was entrusted to draw up a Programme of Competition, to name the judges and to aid in directing the general execution of the scheme. This committee carried the work to a successful conclusion, though in commenting on the outcome of the Competition it must be noted with regret that the names of Philadelphia architects of prominence are lacking from the list of some sixty competitors.

SOLDIERS'
AND SAIL-
ORS' MONU-
MENT COM-
PETITION

Though the prizes offered were all taken from Philadelphia, the city is to be congratulated that, when the recommendation of Councils is carried out, the work is to be entrusted to a firm so well equipped to assure a worthy and fitting memorial to the Soldiers, Sailors and Marines who served in the War for the Suppression of the Rebellion.

Not more than ten years ago training in design was to be had in but two ways, either by participating in the strong series of Competitions maintained by the T Square Club, or by study at the then robust infant Architectural School of the University of Pennsylvania. Since that time numerous courses for both day and night classes have been offered by various schools, the most recent being that of the Pennsylvania Academy of the Fine Arts. Under the direction of its well-organized corps of instructors it has been inaugurated most auspiciously, and results of exceptional merit are to be looked for, since the pupils of its first class have been chosen from among men well advanced in technical training. The prescribed courses are of a broad and comprehensive nature, giving due recognition to those arts which closely ally themselves with Architecture.

With the new School there is founded another free Scholarship affording to its beneficiary three years of study abroad ; in both its endowment and administration the most liberal yet established in America. The prize is offered to that member of the Academy Class who shall, by the year's work, best demonstrate to the faculty his fitness and worthiness. This recognized importance of continued excellence in distinction to spasmodic effort, is to be commended, since individual temperament often handicaps the most able men working under the nervous pressure of competition.

The founding of the Academy School and its Scholarships has in some measure effected the work in design outlined by the T Square Club, which has this year assumed a two-fold nature. For the nineteenth consecutive year the series of regular

monthly Competitions continues, but in lieu of the Club Scholarship of the last three years, two prizes will be awarded. The first admits its winner to the Academy School without entrance examination, pays the expenses of tuition, etc., for the course, and thereby opens the way to a prize of far greater value than it is in the power of the Club to offer. The second prize, applied in the same way, will be of material value. The winner of either has the option of receiving the equivalent of his prize in money or Architectural books of his choice.

A popular innovation is the Sketch Class, meeting frequently for work in the solution of rapid design problems. A number of the stronger men are finding this work of utmost value to develop directness of thought and facility of indication. To Mr. Paul A. Davis, 3d, who has this Class in charge, the Club is very deeply indebted.

SKETCH
DESIGN
CLASS

The work of the Club, if it be worthy of recognition at all, must necessarily be larger, broader, more comprehensive than the Competitions which it holds. These are but incidents, participated in by the few—not the many—and are often looked upon merely as providing occasions for feats of draftsmanship. Be this as it may, however, there has been a degree of excellence attained in the drawings in last year's contests which deserves especial comment here. The series of subjects, each pertaining to some phase of street embellishment, possess vital, present interest. In each instance notably mature, "arrived" solutions, well presented, were handed in. Judging by their work Messrs. Leisenring, third winner of the Club Scholarship, Poggi and Richards, very close second and third competitors, have set a standard of design which the Club will do well to sustain.

BOULEVARD
SERIES OF
COMPETI-
TIONS

Apropos of Classes, the time seems to have come when consideration must be given to the pertinent question, whether or not, in view of the increased number of well-equipped schools, the legitimate direction for club education work is not

IMPROVE-
MENT IN
PUBLIC
UTILITIES

in the fields of craftsmanship and materials as related to Architecture.

In the awakening, manifest generally throughout the country, as to the important bearing of material conditions upon civic development, Philadelphia has recognized the relative importance of great public utilities, especially those of a sanitary nature. First thought has wisely been turned toward the important question of water supply. The city's immense filtration system, designed to ensure a clear, pure supply, ample for all needs of the present and the near future, is already operating in part and will within a short time be an accomplished fact. Meanwhile the constant, reiterating prominence given in both official circles and the public press, justifies the belief that the immediate future is to see great activity in the direction of providing modern, safe and sanitary establishments for the Municipal Institutions which care for the city's sick, insane and poor.

THE CITY
BEAUTIFUL

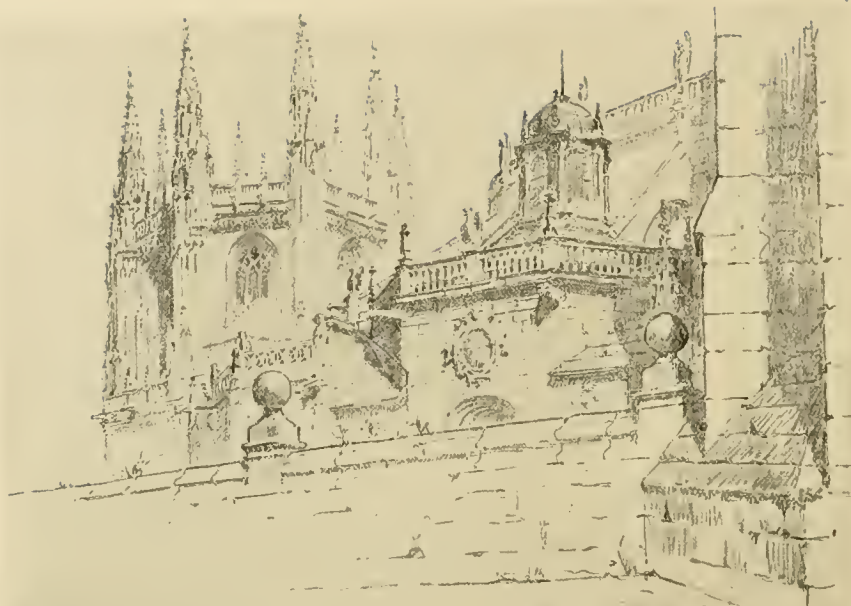
Still another urgently-needed improvement, "The City Beautiful" will, there is sufficient reason to believe, soon become the subject of official sanction, it being confidently hoped that the present administration will take the important step of placing on the city's plans the proposed Boulevard, or Parkway, from the City Hall to Fairmount Park. This movement has repeatedly been endorsed by the T Square Club, and other societies, and the culmination has been reached by the formation of the Parkway Association. In the recent "Parkway" publication, the Hon. James M. Beck says, in part, "The Boulevard project will not die. Its vitality is due to its inherent worth. Excepting the improvement of our water supply . . . it may be questioned whether there is any project which means so much to the welfare and advancement of Philadelphia as the construction of this Boulevard. To keep pace with its many rivals, and especially to pass them, it is necessary that a city should be made attractive . . .

having some distinct features of exceptional beauty, of which its people may justly boast, and with which it may attract strangers within its gates. In this sense beauty is not a luxury, but a vital necessity. . . . Apart from the pleasure of our own people Philadelphia should attract the attention of the world most by having some great distinctive thoroughfare, which will yield to none in beauty. . . . To construct it before it is too late is the plainest dictate of prudence and wisdom. To neglect it would be immeasurable folly, for which future generations would hold the present justly accountable.

. . . If Philadelphia, the eighth city in the world, confesses itself unequal to this splendid project, it will admit that it has no just place among the leading cities of the modern world.

THE
PARKWAY
BOULE-
VARD





Buigos. May 25. 91.



(KIRCH - AT MOLENELLE.
1. July 13. 1888.

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IRA W. HOOVER

FIFTH HOLDER—JOHN STEWARDSON MEMORIAL SCHOLARSHIP
184 LaSalle Street, Chicago.

ENVOIS

- | | | |
|-----|--|---------|
| 276 | Windsor Castle, from Eton. (Sketch.) | ENGLAND |
| 277 | Haddon Hall, from the Terrace. (Sketch.) | |
| 278 | Haddon Hall, from the Meadows. (Sketch.) | |
| 279 | Bell Hotel, Tewksbury. (Sketch.) | |
| 280 | Black Bear Tavern, Tewksbury. (Sketch.) | |
| 281 | House at Stratford on Avon. (Sketch.) | |
| 282 | Cæsar's Tower, Warwick Castle. (Sketch.) | |
| 283 | Cottage near Kenilworth. (Sketch.) | |
| 284 | Magdalen Hall, Oxford. (Sketch.) | |
| 285 | Salisbury Cathedral, from Southeast. (Sketch.) | |
| | | |
| 286 | Les Portes du Jubé, St. Etienne du Mont, Paris.
(Measured Drawing.) | FRANCE |
| 287 | Lateral Doorway of St. Germain des Pres, Paris.
(Measured Drawing.) | |
| 288 | Interior of St. Germain des Pres, Paris. (Sketch.) | |
| 289 | Musee de Cluny, Paris. (Sketch.) | |
| 290 | Chapelle de Jesus Ouvrier, Paris. (Sketch.) | |
| 291 | Garden Accessories, St. Cloud. (Sketch.) | |
| 292 | Dairy Bridge at Versailles. (Sketch.) | |
| 293 | Petit Trianon, Versailles. (Sketch.) | |
| 296 | Old House, at Vitré. (Sketch.) | |
| 297 | Château, at Vitré. (Sketch.) | |
| 298 | A Court at Vitré. (Sketch.) | |
| 294 | La Vaucelle, at St. Lo. (Sketch.) | |
| 295 | La Vaucelle, at St. Lo. (Sketch.) | |
| 299 | Portal, St. Michele at Le Puy. (Sketch.) | |
| 300 | At Le Puy. (Sketch.) | |
| 301 | Lateral Entrance, Notre Dame de Port
Clermont-Ferrand. (Sketch.) | |
| 302 | The Crypt of Mont St. Michele. (Sketch.) | |
| 303 | At Bayeux. (Sketch.) | |
| 304 | At Lisieux. (Sketch.) | |
| 305 | At Lisieux. Sketch.) | |
| 306 | Vieux Colombier, Vitry sur Seine. (Sketch.) | |

307 Moutalbaan's Tower, Amsterdam.

HOLLAND

308 Arch of Titus, Rome, Elevation. (Measured Drawing.)

ITALY

309 Arch of Titus, Rome, Plan. (Measured Drawing.)

310 Arch of Titus, Rome, Section. (Measured Drawing.)

311 Entrance Doorway of Palazzo Venezia, Rome.
(Measured Drawing.)

312 Ceiling, Palazzo Massimi, Rome. (Measured Drawing.)

313 In the Courtyard of the Palazzo Massimi, Rome. (Sketch.)

314 Entrance Portico of the Palazzo Massimi, Rome. (Sketch.)

315 Arcades of the Colosseum, Rome. (Sketch.)

316 In the Borghese, Rome. (Sketch.)

317 S. S. Giovanni e Paolo, Rome. (Sketch.)

318 A Fountain at Viterbo. (Sketch.)

319 A Window in Perugia. (Sketch.)

320 In Perugia. (Sketch.)

321 S. Pietro at Assisi. (Sketch.)

322 At Siena. (Sketch.)

323 At Siena. (Sketch.)

324 At Siena. (Sketch.)

325 Pazzi Chapel, Santa Croce, Florence (Sketch.)

326 Ospedale del Ceppo, Pistoia. (Sketch.)

327 Cortile of Palazzo Fava, Bologna. (Sketch.)

328 Mercato Vecchio, Verona. (Sketch.)

329 I Gesuati, Venice. (Sketch.)

330 In Venice. (Sketch.)

331 In Venice. (Sketch.)

332 S. Maria della Salute, Venice. (Sketch.)

333 Marble Table in Neapolitan Museum. (Measured Sketch.)

334 Funereal Procession, Wall Painting in Neapolitan
Museum. (Copy.)

335 Wall Paintings from Casa Viti, Pompeii. (Copy.)

336 Casa di Pansa, Pompeii. (Sketch.)

337 At Paestum. (Sketch.)

338 Temple of Juno at Girgenti. (Sketch.)

SICILY

339 Temple of Juno at Girgenti. Sketch.)

340 At Taormina. (Sketch.)

341 At Taormina. (Sketch.)



L. MORRIS LEISENRING

THIRD HOLDER—T SQUARE CLUB SCHOLARSHIP

77 Washington Place, New York

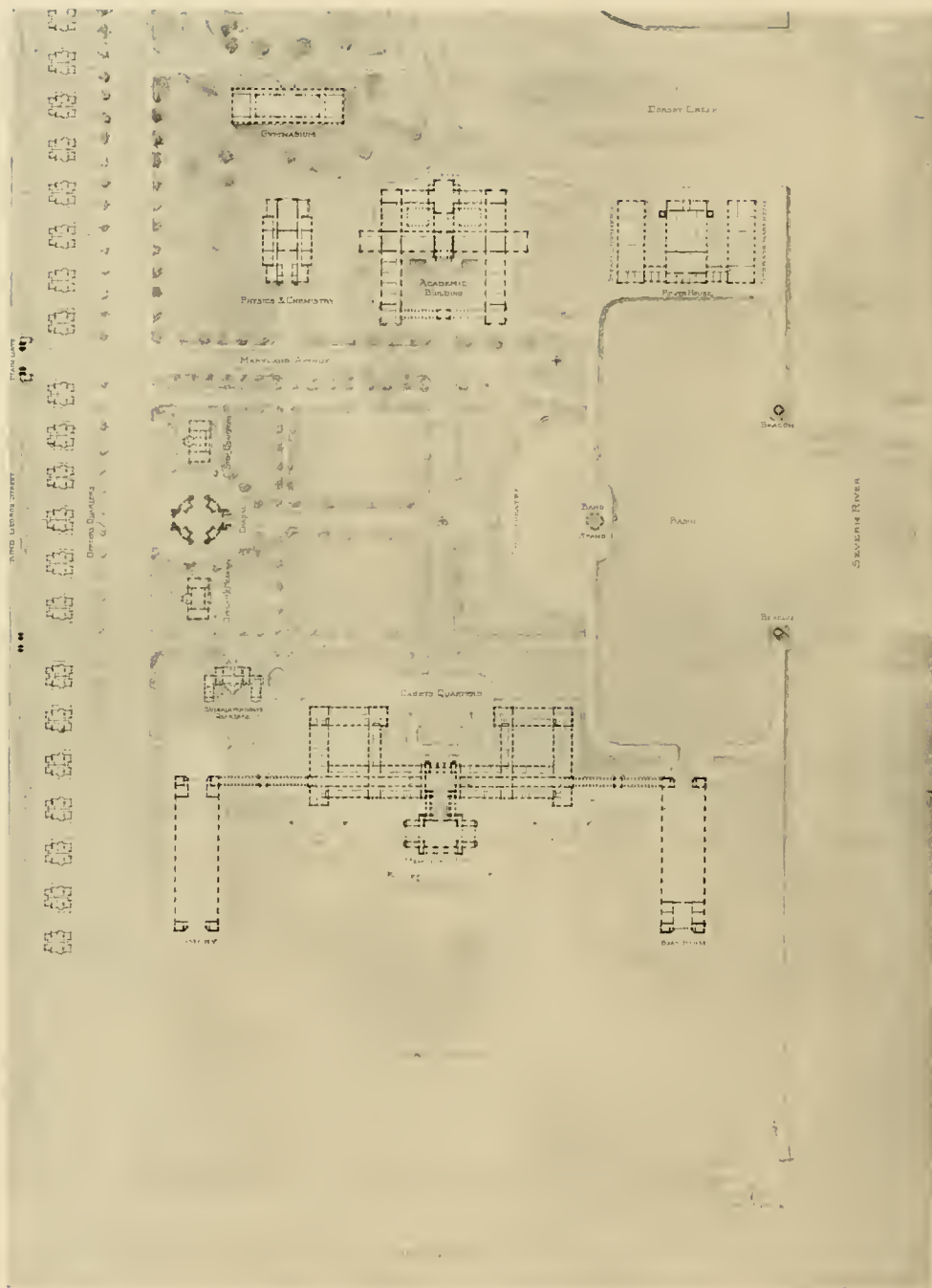
PRIZE COMPETITIVE DRAWINGS

- 342 An Arrangement of Public Conveniences. First Mention.
- 343 A Public Washhouse. First Mention.
- 344 A Group of Street Fixtures. Third Mention.
- 345 An Elevated Railroad Station. Second Mention.
- 346 A Small City Square. Second Mention.
- 347 Facilities for Street Advertising. Second Mention.

ENVOIS

- 348 Amsterdam—Measured Drawing. Brick Arches.
- 349 Bruges—Sketch. St. John's Hospital.
- 350 Bruges—Sketch. Roofs and a Tower.
- 351 Beaugeancy—Measured Drawing. Doorway.
- 352 Tours—Sketch. Renaissance House.
- 353 Winchester—Old Tile in Choir Aisle. Cathedral.
- 354 Near Bath—Roadside Farmhouse.
- 355 Hanover—Measured Drawing. Brick Arches in Old Rathhaus.
- 356 Hildesheim—Sketch.
- 357 Hildesheim—Sketch.
- 358 Quedlingburg—Sketch.
- 359 Eisenach—Modern Decoration in the Old Nicolaikirche.
- 360 Eisenach—Sketch of the Wartburg.
- 361 Rothenburg—Two Sketches.
- 362 Venice—Sketch.
- 363 Pistoja—Sketch. "Two Virtues," in Terra Cotta Frieze.
- 364 Bologna—Brickwork. San Stefano.





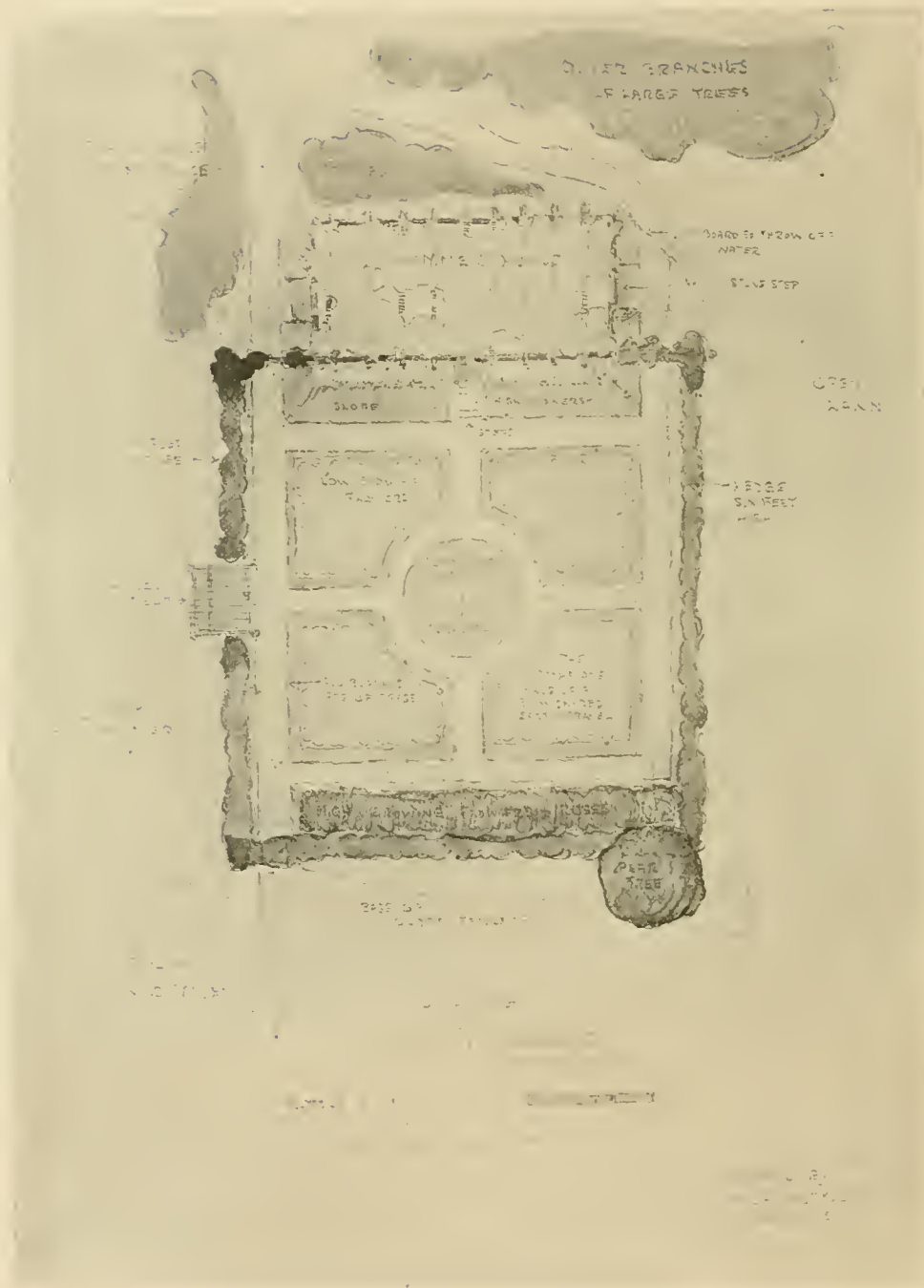
U. S. NAVAL ACADEMY AT ANNAPOLIS—PLAN
 ERNEST FLAGG, ARCHITECT, NEW YORK



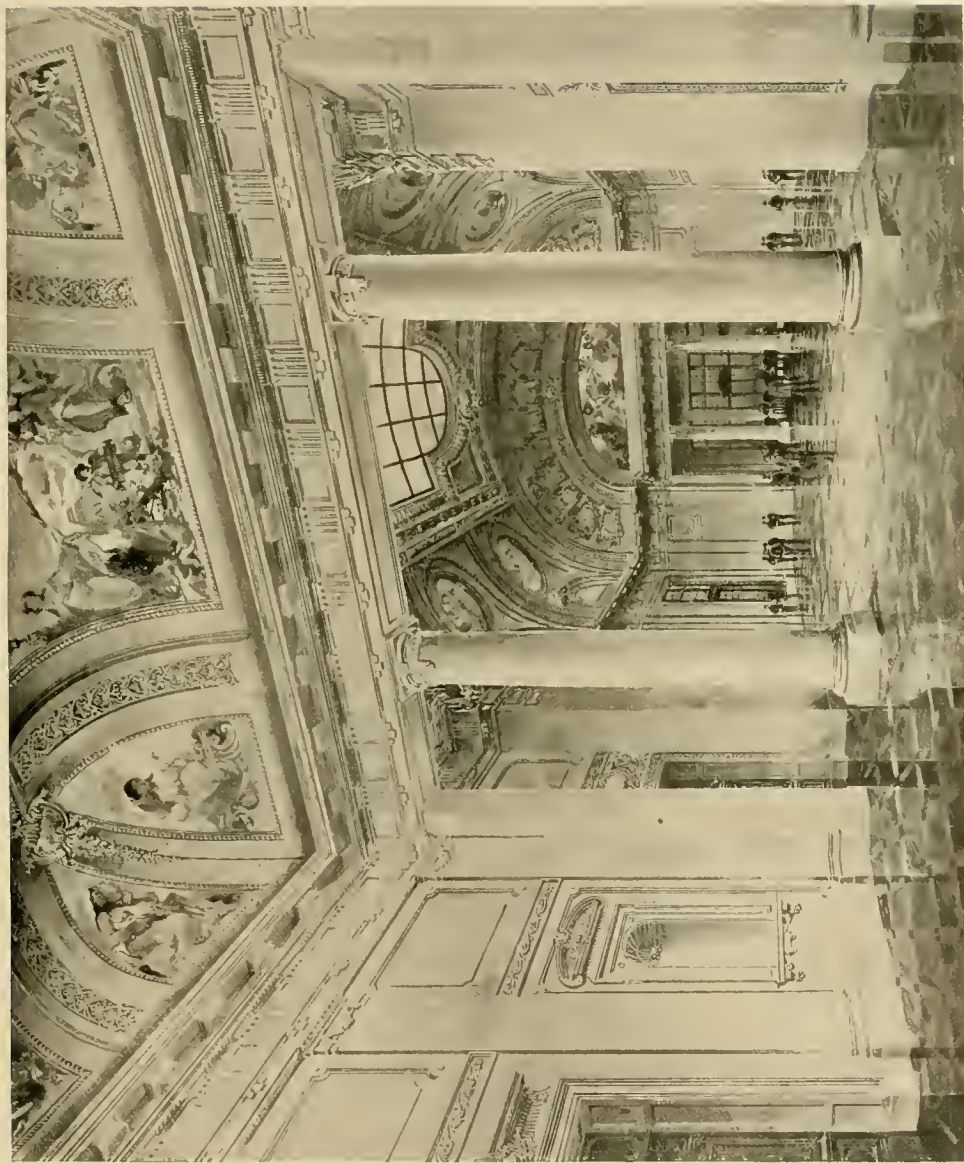
COUNTRY HOUSE OF MRS. ROBERT W. LESLEY
LINDLEY W. JOHNSON, ARCHITECT, PHILADELPHIA



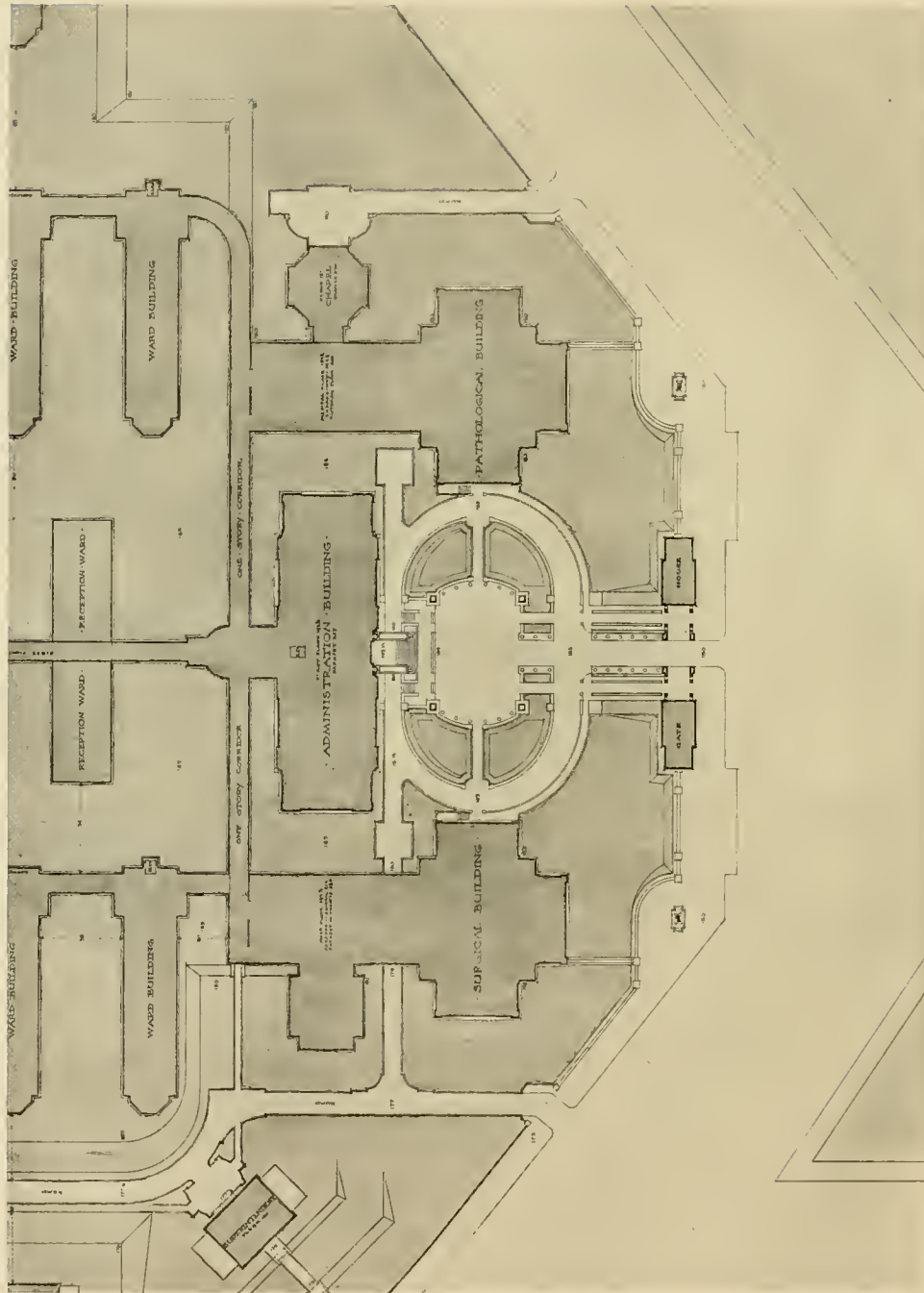
U. S. NAVAL ACADEMY AT ANNAPOLIS—SECTION THROUGH CADET QUARTERS
ERNEST FLAGG, ARCHITECT, NEW YORK



SKETCH PLAN OF A SMALL GARDEN NEAR BOSTON
ARTHUR A. SHURTLEFF, BOSTON



U. S. NAVAL ACADEMY AT ANNAPOLIS—INTERIOR
ERNEST FLAGG, ARCHITECT, NEW YORK

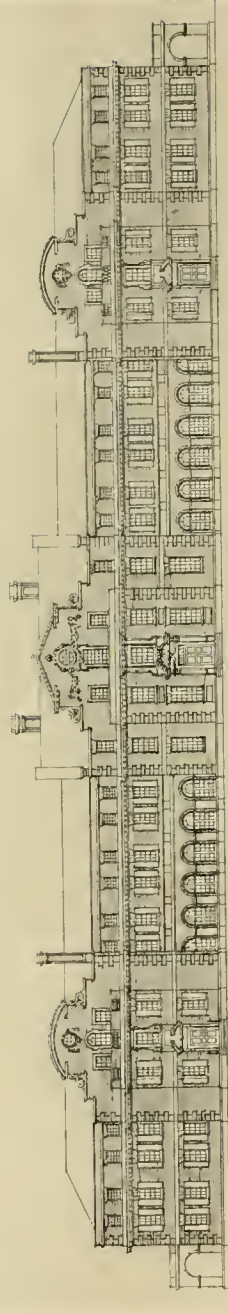


MUNICIPAL HOSPITAL FOR THE DISTRICT OF COLUMBIA—DETAIL, PLAN
FRANK MILES DAY & BRO., ARCHITECTS, PHILADELPHIA



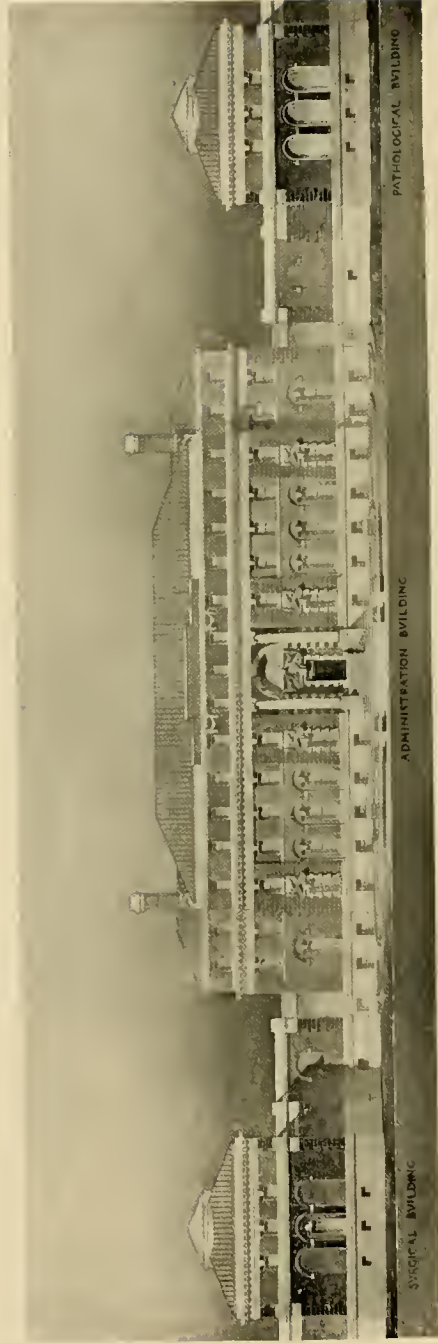
MUNICIPAL HOSPITAL, FOR THE DISTRICT OF COLUMBIA—GENERAL PLAN
FRANK MILES DAY & BRO., ARCHITECTS, PHILADELPHIA

NURSES' HOME



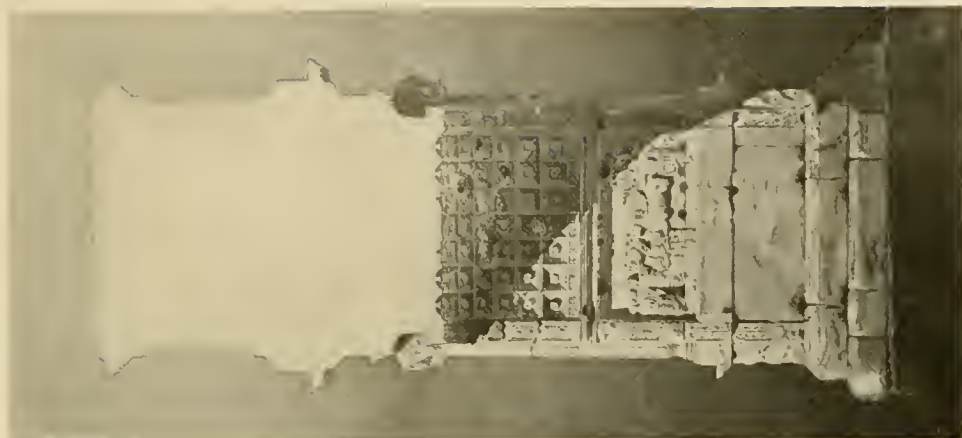
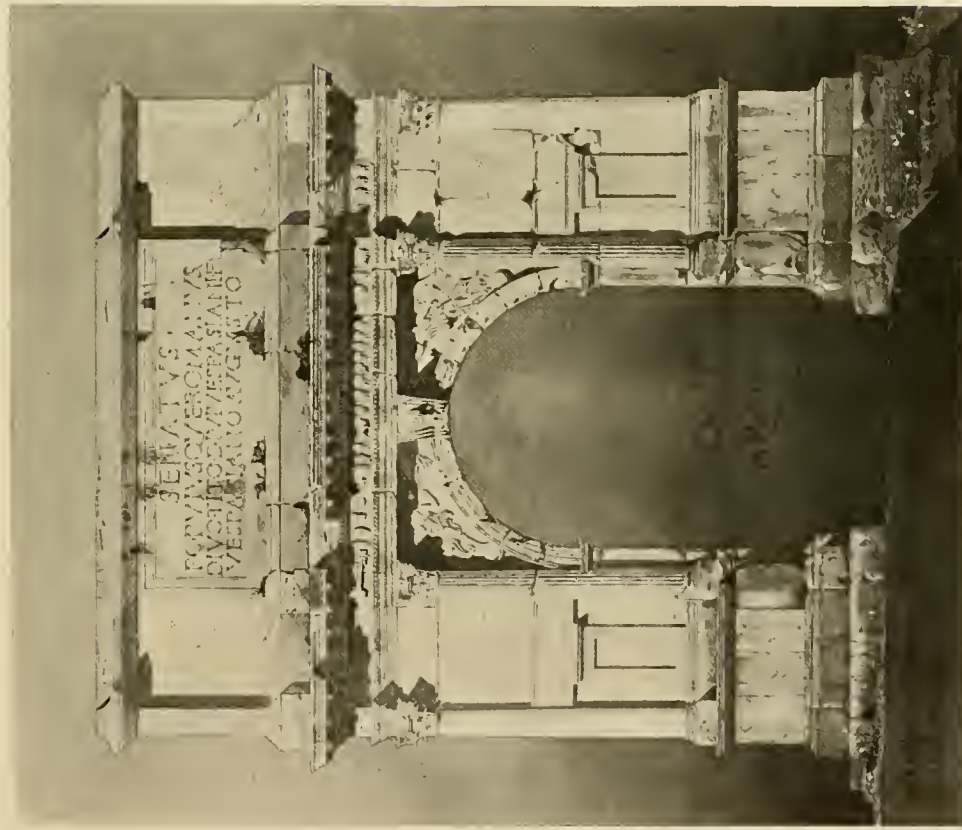
ELEVATION TOWARDS THE COURT

MUNICIPAL HOSPITAL FOR THE DISTRICT OF COLUMBIA

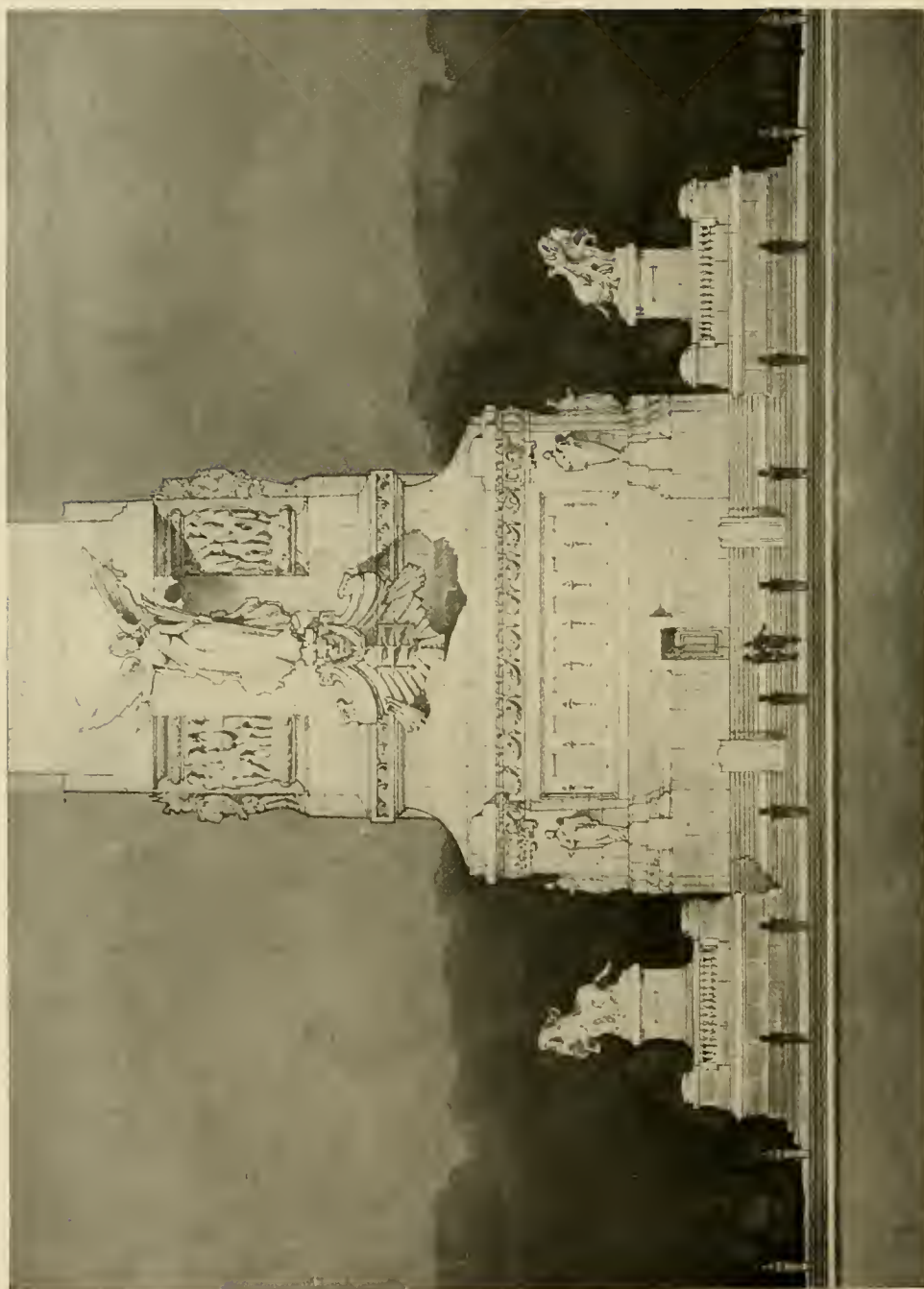


MUNICIPAL HOSPITAL FOR THE DISTRICT OF COLUMBIA

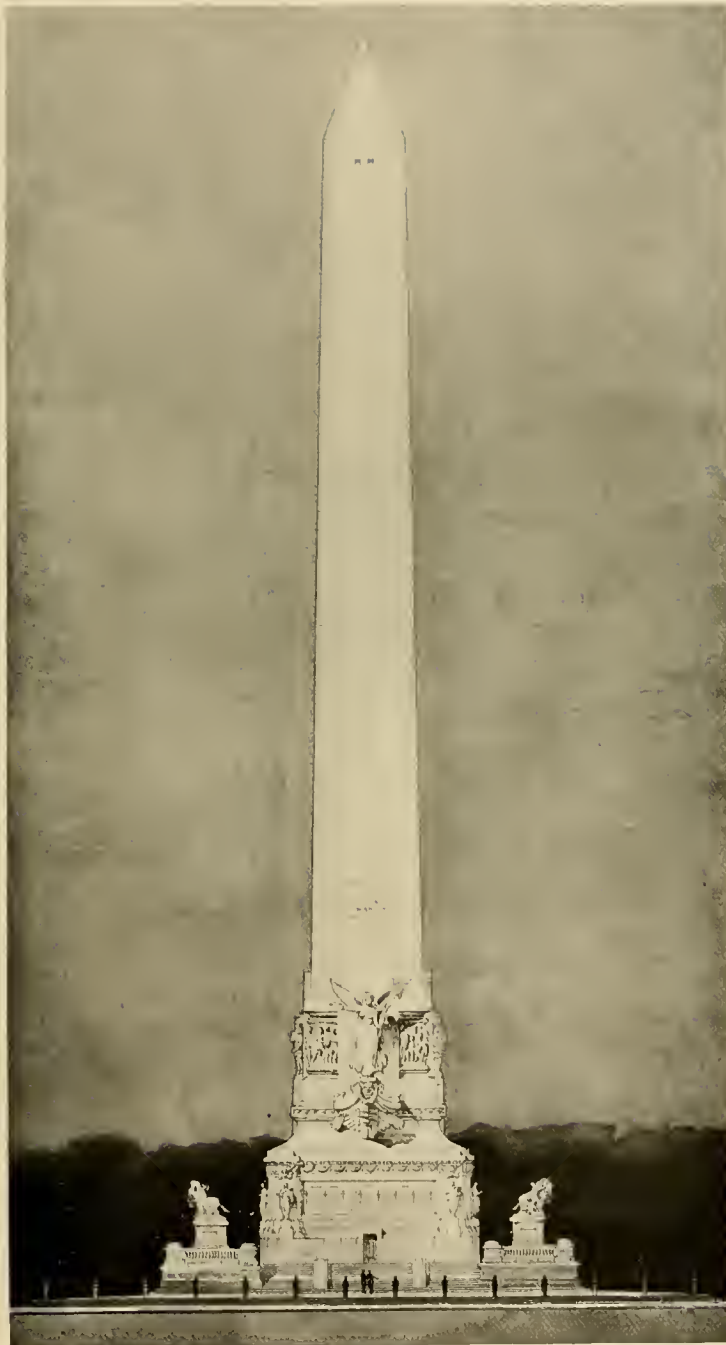
ADMINISTRATION GROUP AND NURSES' HOME
FRANK MILES DAY & BRO., ARCHITECTS, PHILADELPHIA



THE ARCH OF TITUS, ROME—MEASURED DRAWING
IRA W. HOOVER
FIFTH HOLDER, JOHN STEWARDSON MEMORIAL SCHOLARSHIP

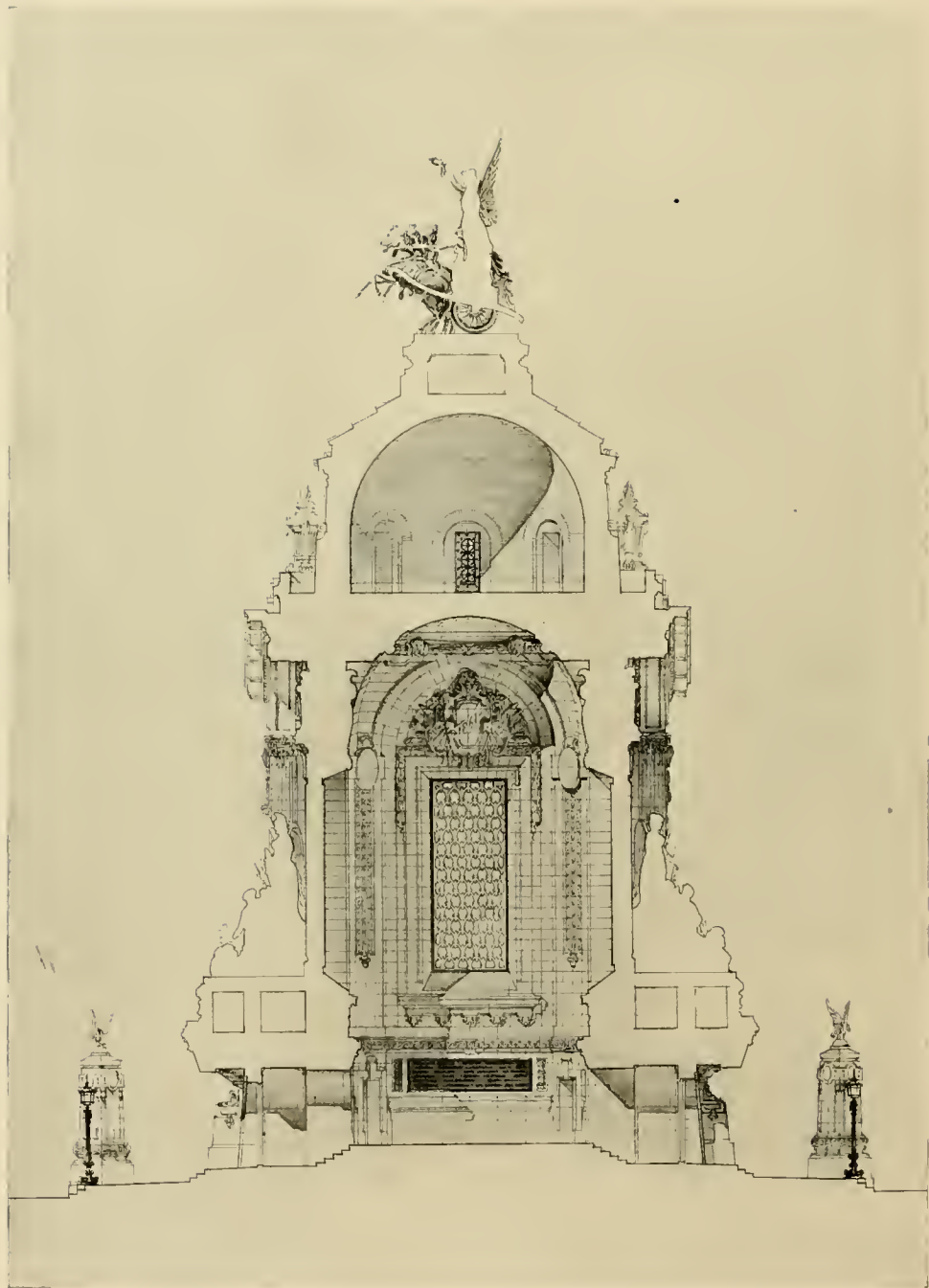


ACCEPTED COMPETITIVE DESIGN FOR SOLDIERS' AND SAILORS' MONUMENT, PHILADELPHIA—DETAIL,
LORD & HEWLETT, ARCHITECTS, NEW YORK

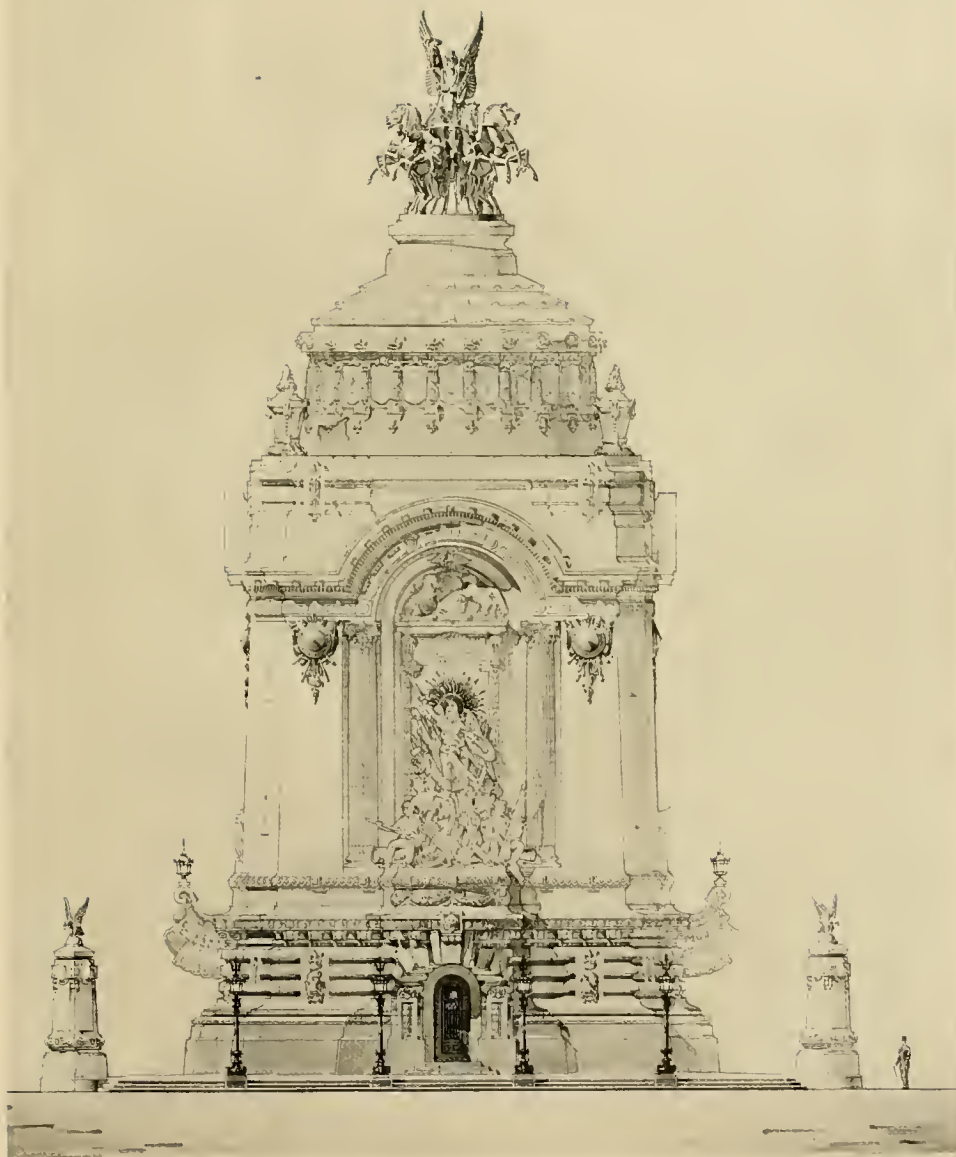


ACCEPTED COMPETITIVE DESIGN FOR SOLDIERS' AND SAILORS' MONUMENT
PHILADELPHIA--ELEVATION

LORD & HEWLETT, ARCHITECTS, NEW YORK



SECOND PRIZE DESIGN FOR SOLDIERS' AND SAILORS' MONUMENT, PHILADELPHIA—SECTION
C. F. ROSEBORG, ARCHITECT, NEW YORK



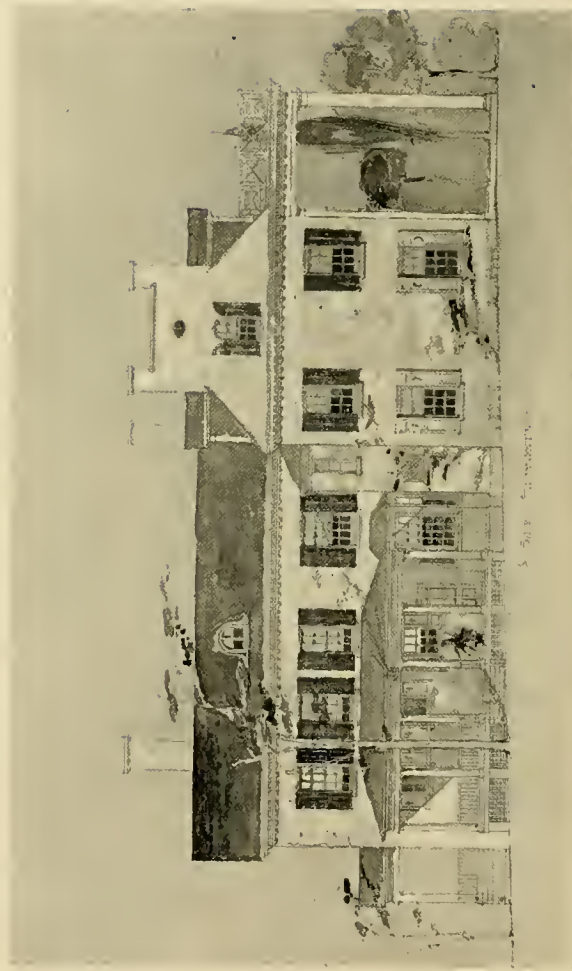
SECOND PRIZE DESIGN FOR SOLDIERS' AND SAILORS' MONUMENT, PHILADELPHIA—ELEVATION
C. F. ROSEBORG, ARCHITECT, NEW YORK



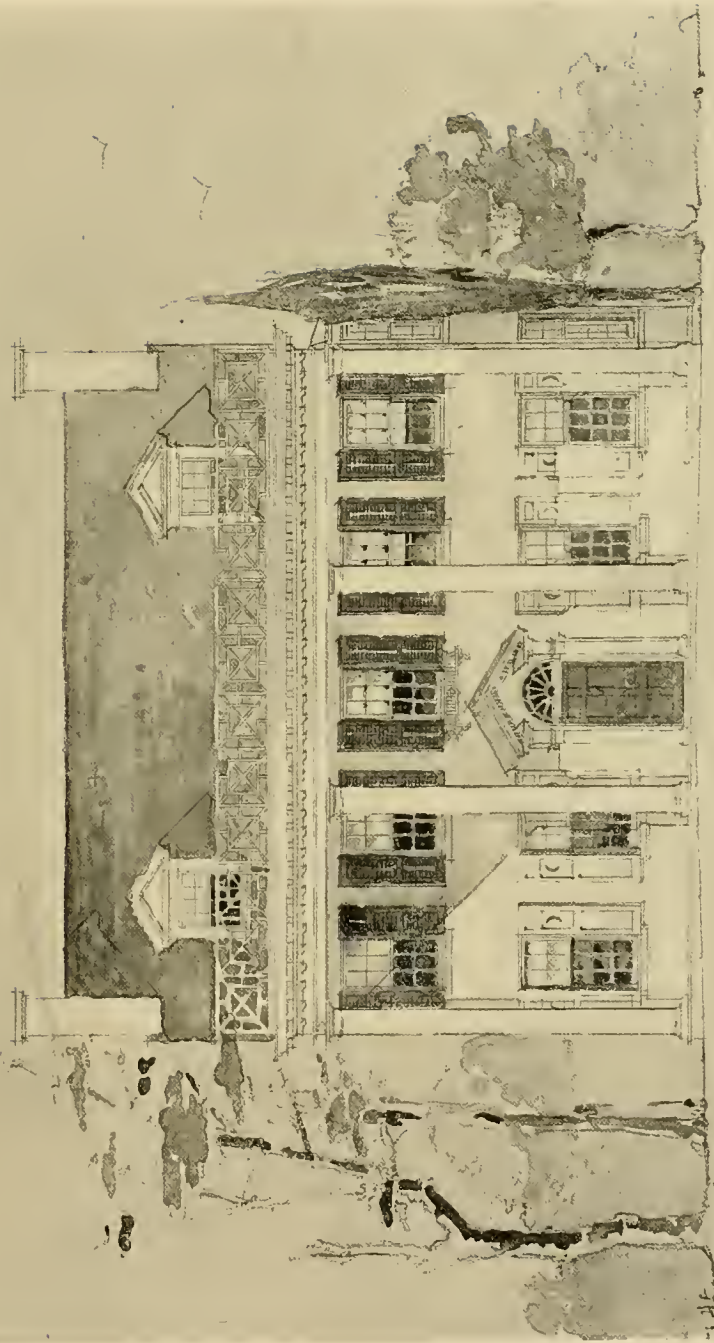
SKETCH OF L'EGLISE DE ST. JACQUES, LISIEUX
CLINTON G. HARRIS, NEW YORK



FOURTH PRIZE DESIGN FOR SOLDIERS' AND SAILORS' MONUMENT. PHILADELPHIA—ELEVATION
ACKERMAN & ROSS, ARCHITECTS, NEW YORK



SUBURBAN HOUSE—SIDE ELEVATION
NEWMAN & HARRIS, ARCHITECTS, PHILADELPHIA



FRONT ELEVATION

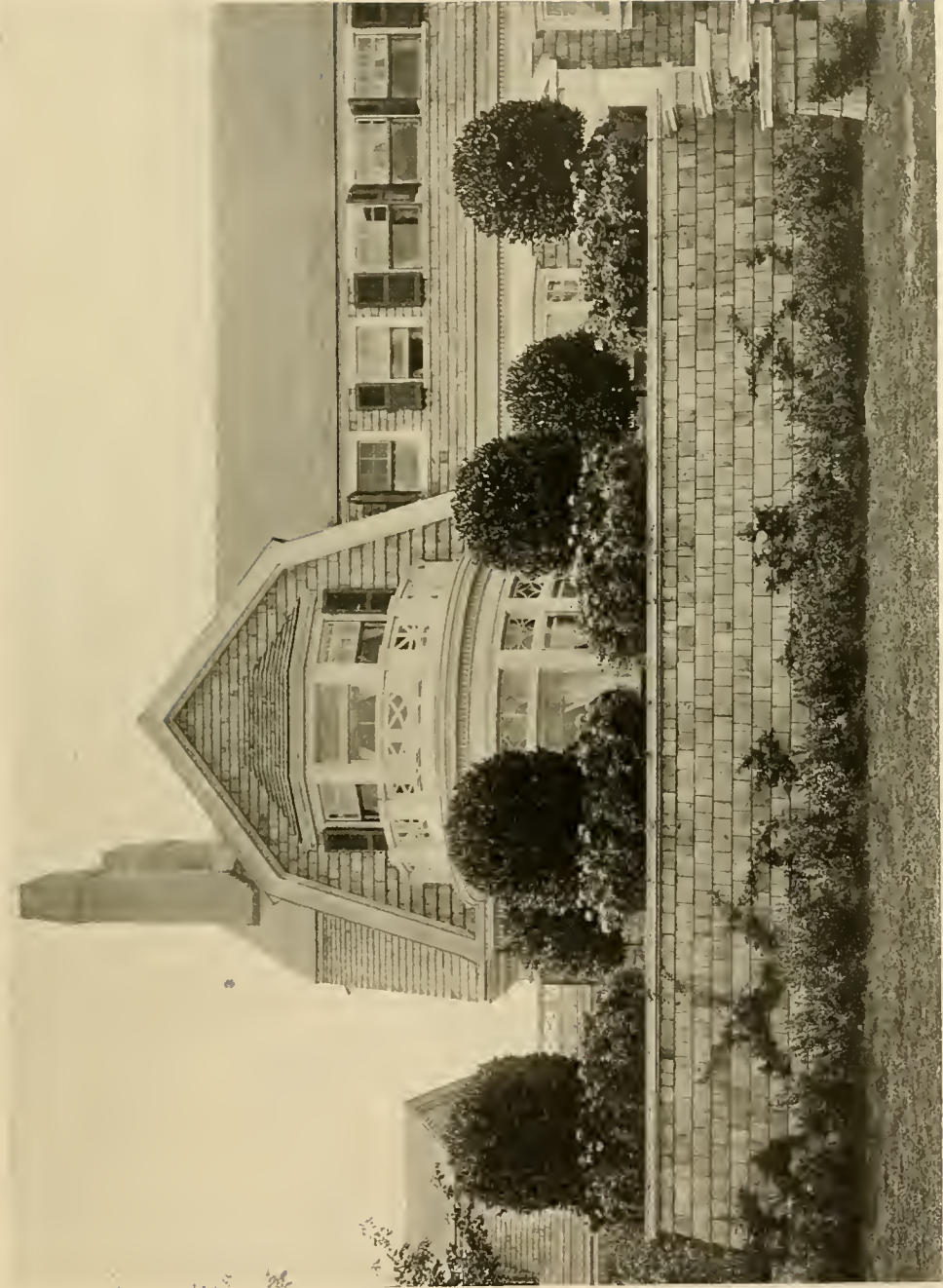
SUBURBAN HOUSE—FRONT ELEVATION
NEWMAN & HARRIS, ARCHITECTS, PHILADELPHIA



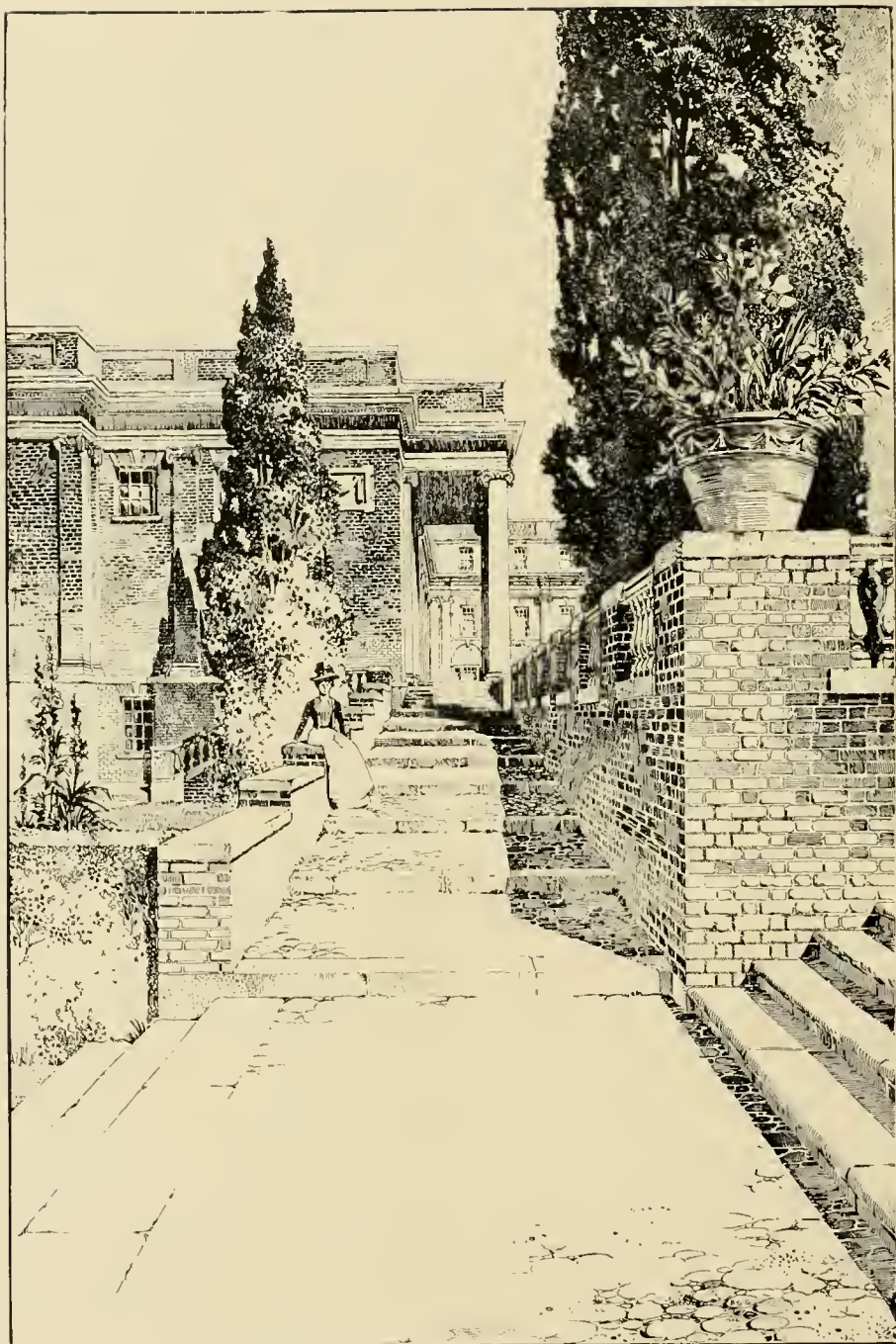
HOUSE AT ATLANTIC CITY
CHARLES BARTON KEEN, ARCHITECT, PHILADELPHIA



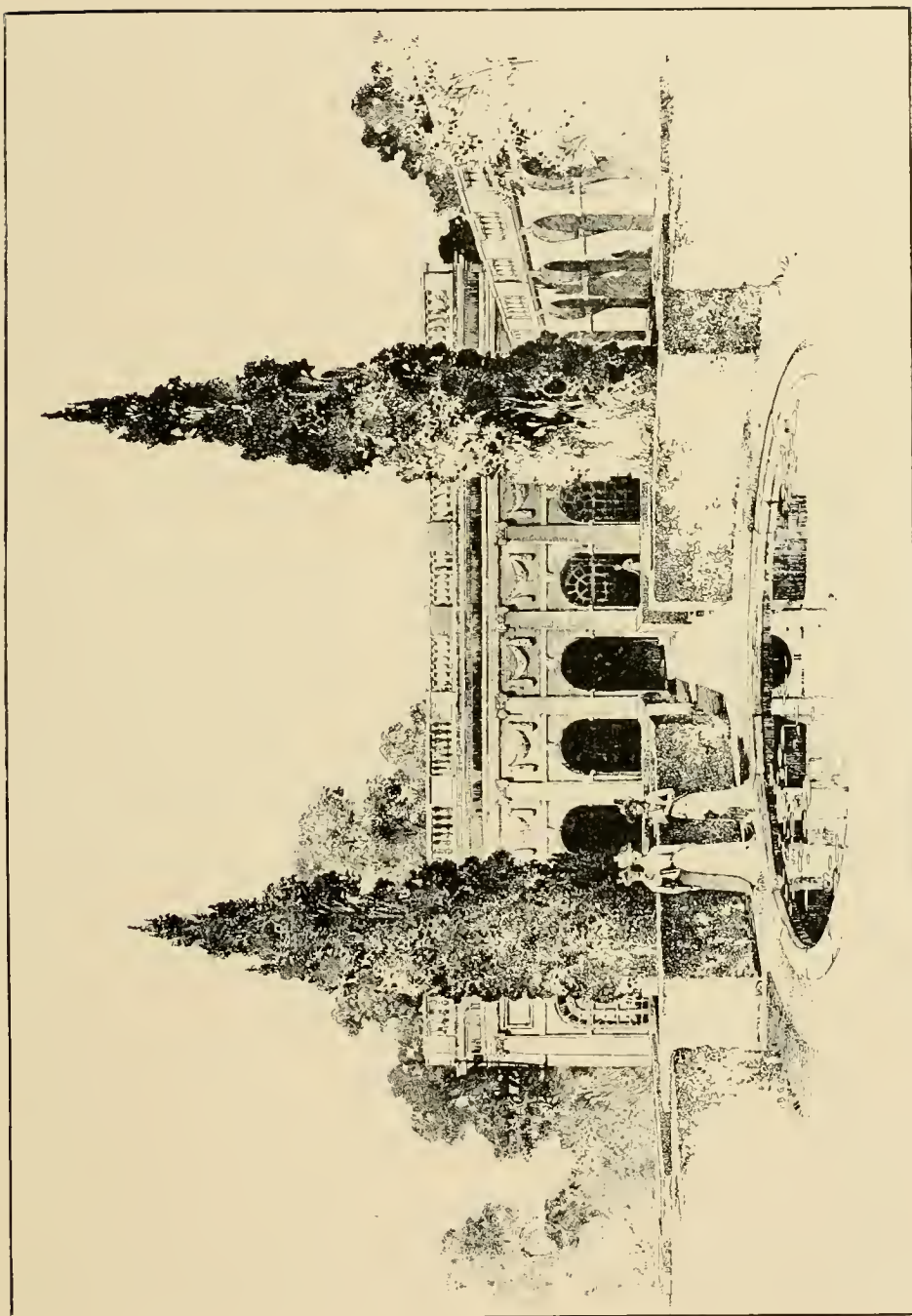
HOUSE AT COHASSET, MASS.
JOHN LAVALLE, ARCHITECT, BOSTON



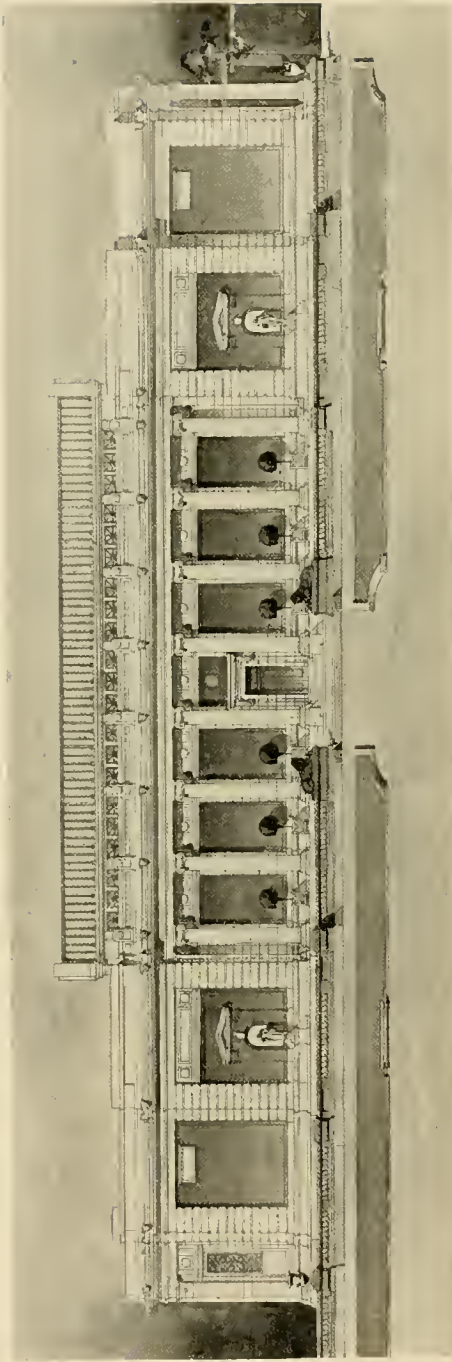
PORTION OF MAIN FARM HOUSE—"DREAMWOLD"
ESTATE OF THOS. W. LAWSON, ESQ.
COOLIDGE & CARLSON, ARCHITECTS, BOSTON



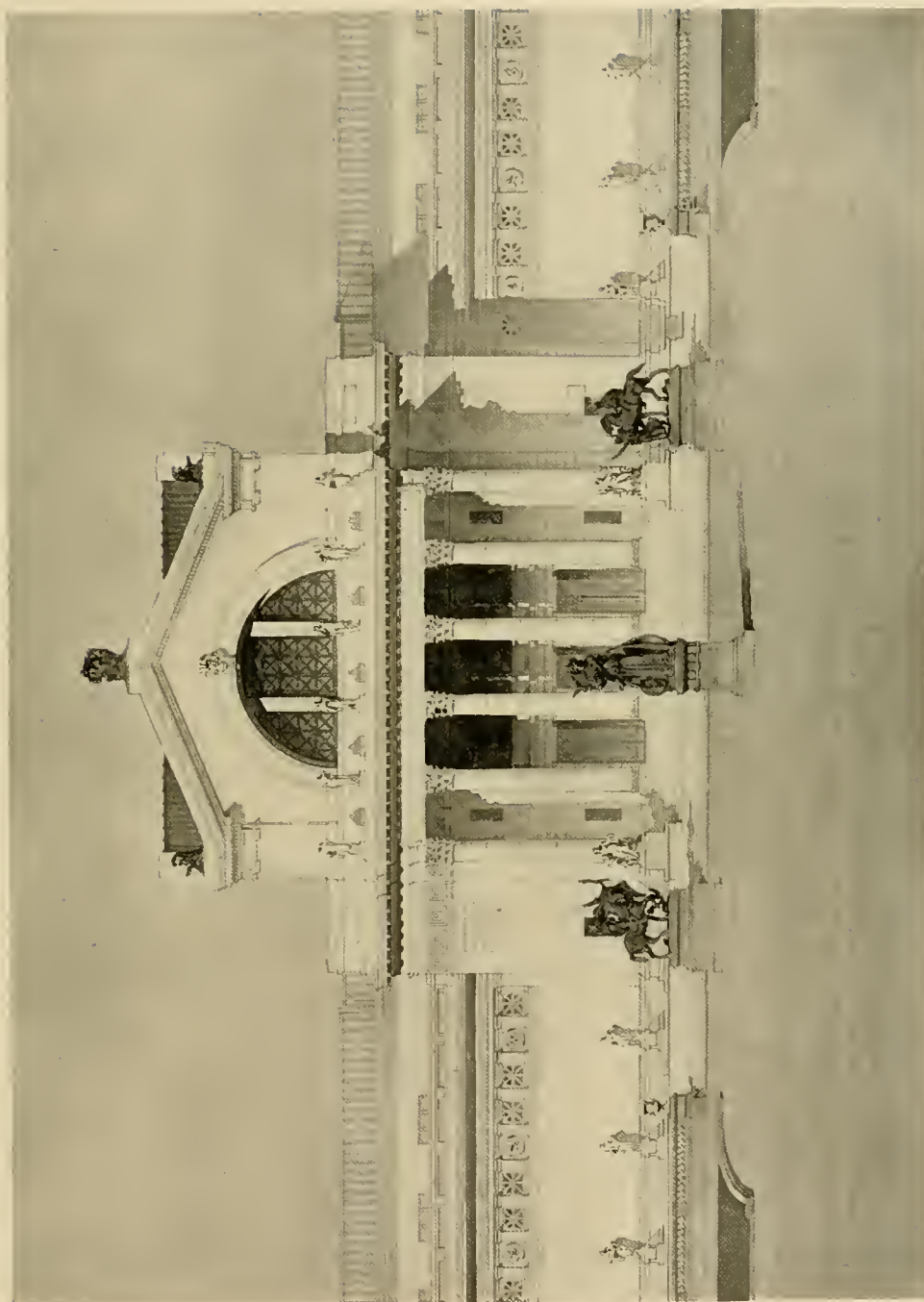
SWEETBRIAR INSTITUTE, AMHERST VIRGINIA
CRAM, GOODHUE & FERGUSON, ARCHITECTS, BOSTON



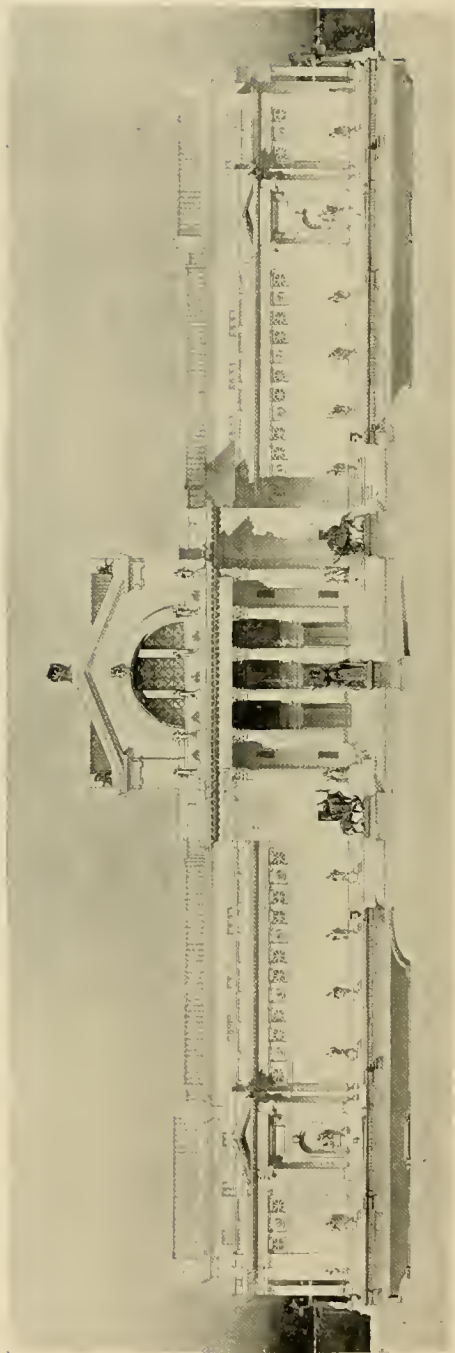
SWEETBRIAR INSTITUTE, AMHERST, VIRGINIA
CRAM, GOODHUE & FERGUSON, ARCHITECTS, BOSTON



END BUILDINGS, FINE ARTS GROUP—ELEVATION
LOUISIANA PURCHASE EXPOSITION, ST. LOUIS
CASS GILBERT, ARCHITECT, NEW YORK AND ST. PAUL



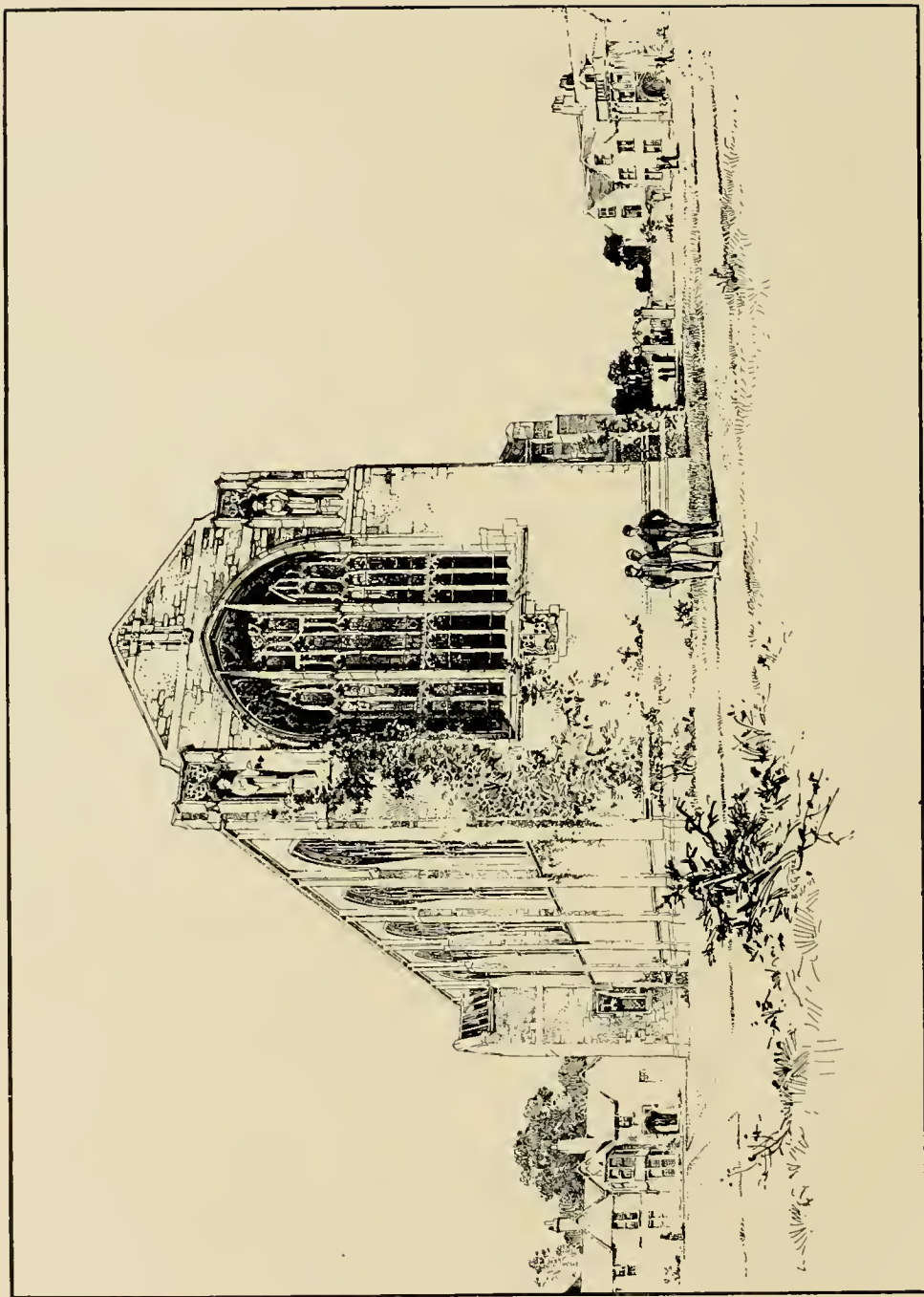
CENTRAL BUILDING, FINE ARTS GROUP—DETAIL
LOUISIANA PURCHASE EXPOSITION, ST. LOUIS
CASS GILBERT, ARCHITECT, NEW YORK AND ST. PAUL



CENTRAL BUILDING, FINE ARTS GROUP—ELEVATION
 LOUISIANA PURCHASE EXPOSITION, ST. LOUIS
 CASS GILBERT, ARCHITECT, NEW YORK AND ST. PAUL



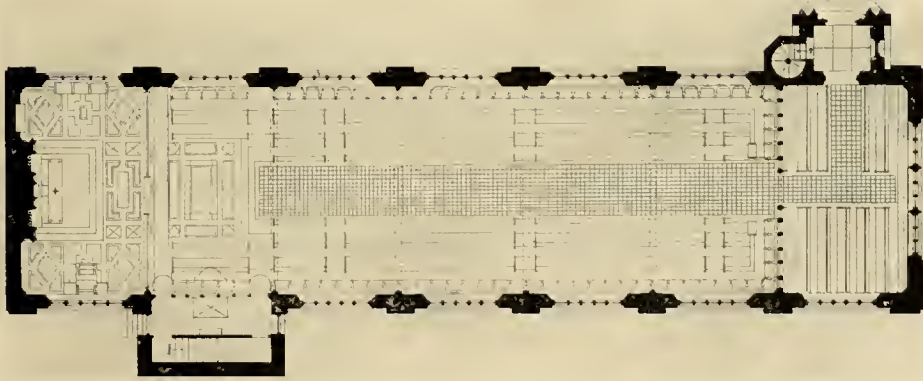
MAIN ENTRANCE TO FINE ARTS BUILDING, LOUISIANA PURCHASE EXPOSITION, ST. LOUIS
CASS GILBERT, ARCHITECT, NEW YORK AND ST. PAUL



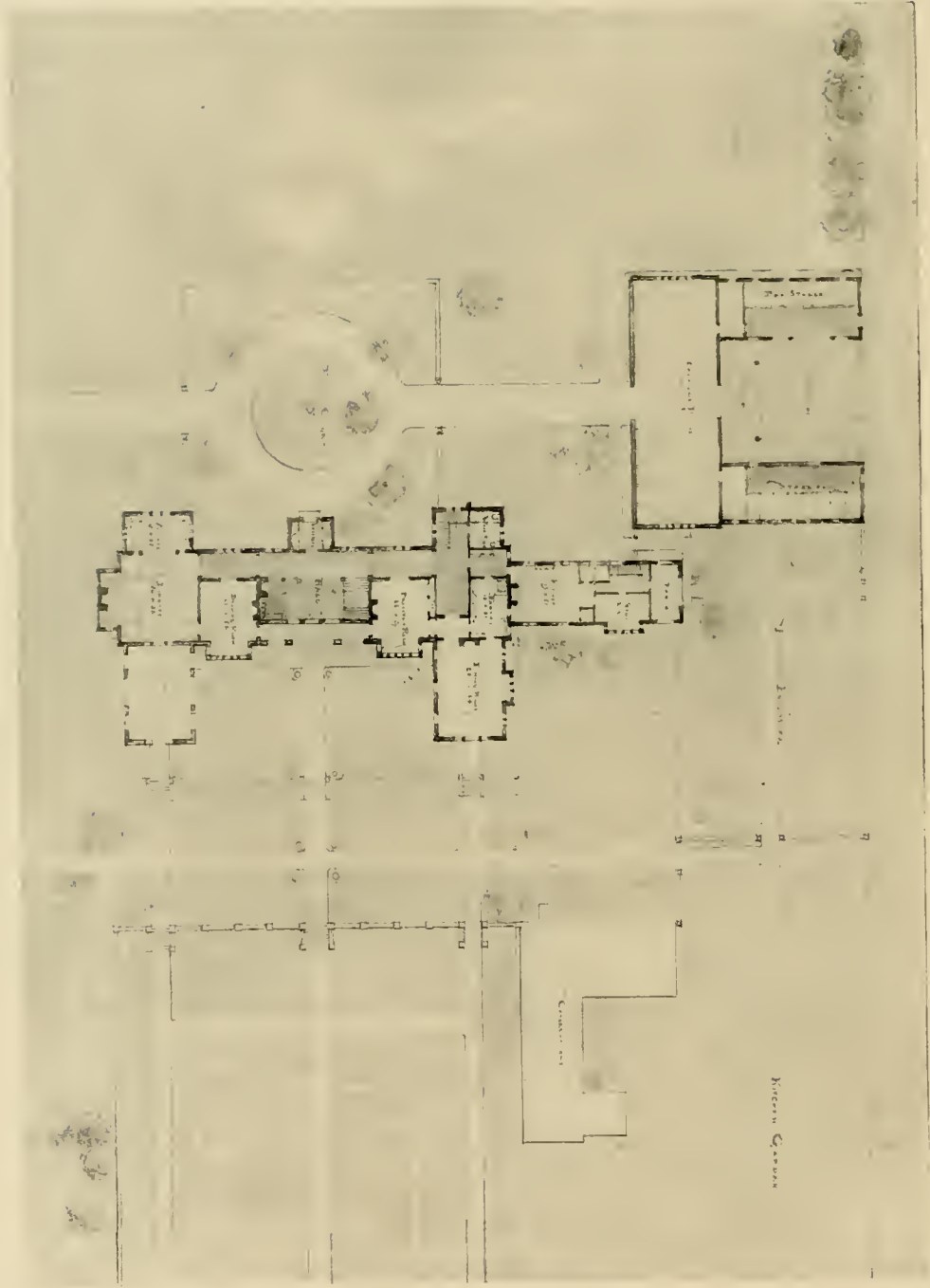
PERSPECTIVE OF CHAPEL.—ST. JOHN'S SCHOOL, MANLIUS, N. Y.
CRAM, GOODHUE & FERGUSON, ARCHITECTS, BOSTON



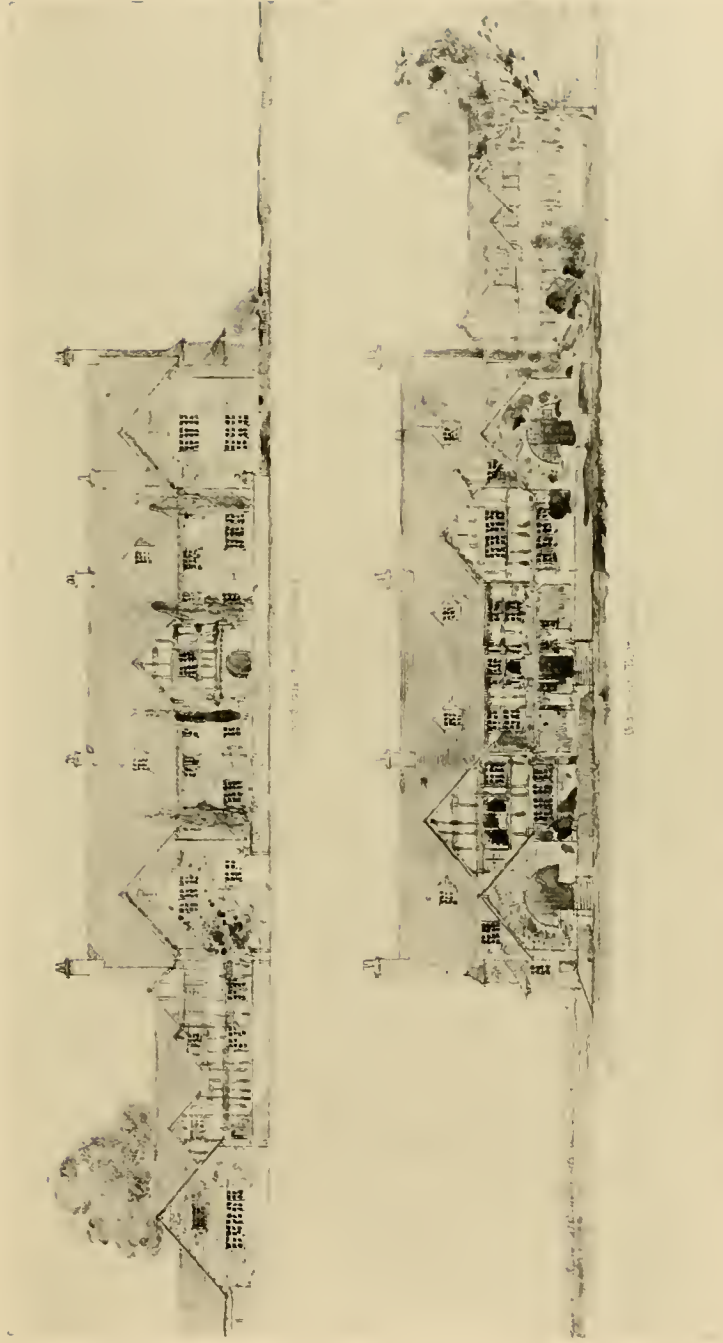
HEAD OF JUSTICE—COURT HOUSE AT EBENSBURG, PA.
NICOLA D'ASCENZO, MURAL DECORATOR, PHILADELPHIA



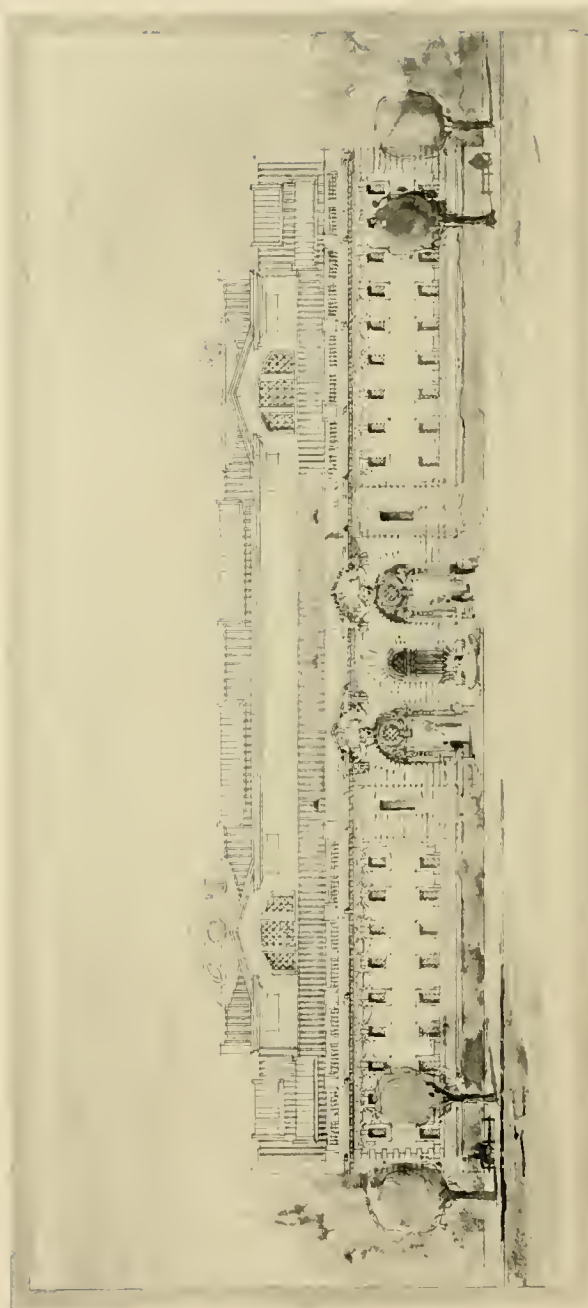
PLAN OF CHAPEL, ST JOHN'S SCHOOL, MANLIUS, N. Y.
CRAM, GOODHUE & FERGUSON, ARCHITECTS, BOSTON



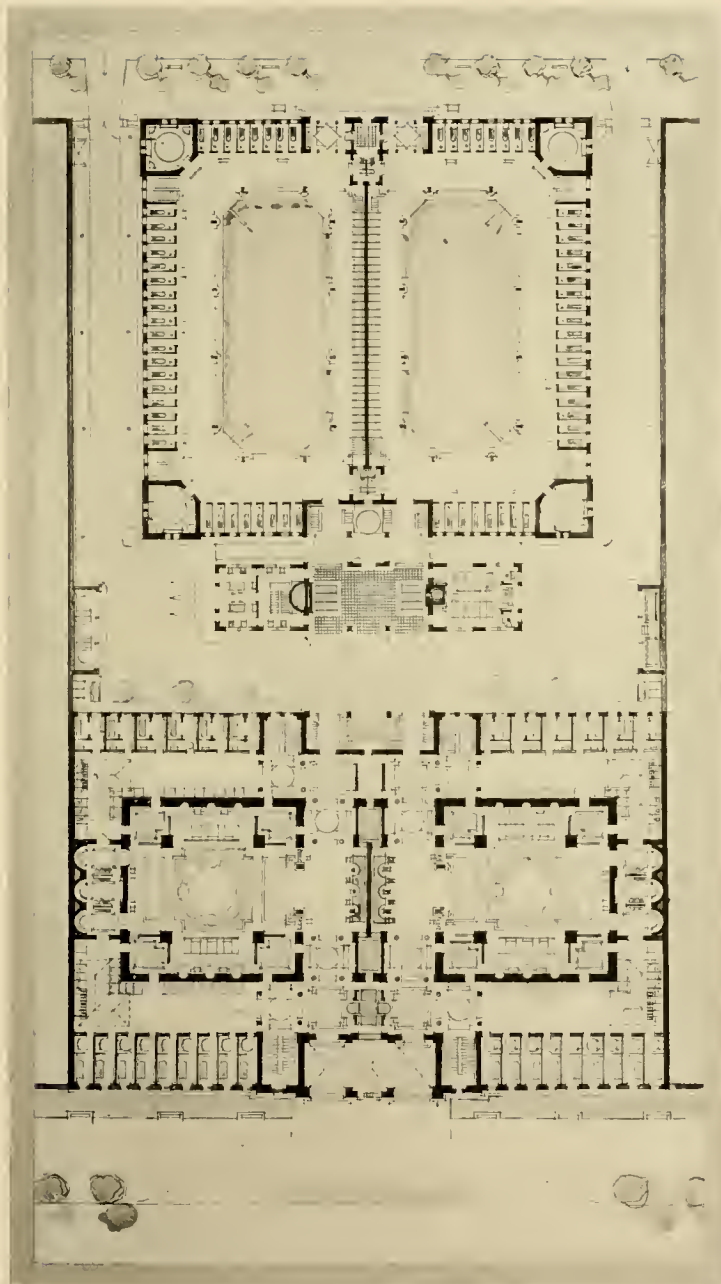
PLAN OF A HOUSE AT JENKINTOWN, PA.
WILSON EYRE, JR., ARCHITECT, PHILADELPHIA



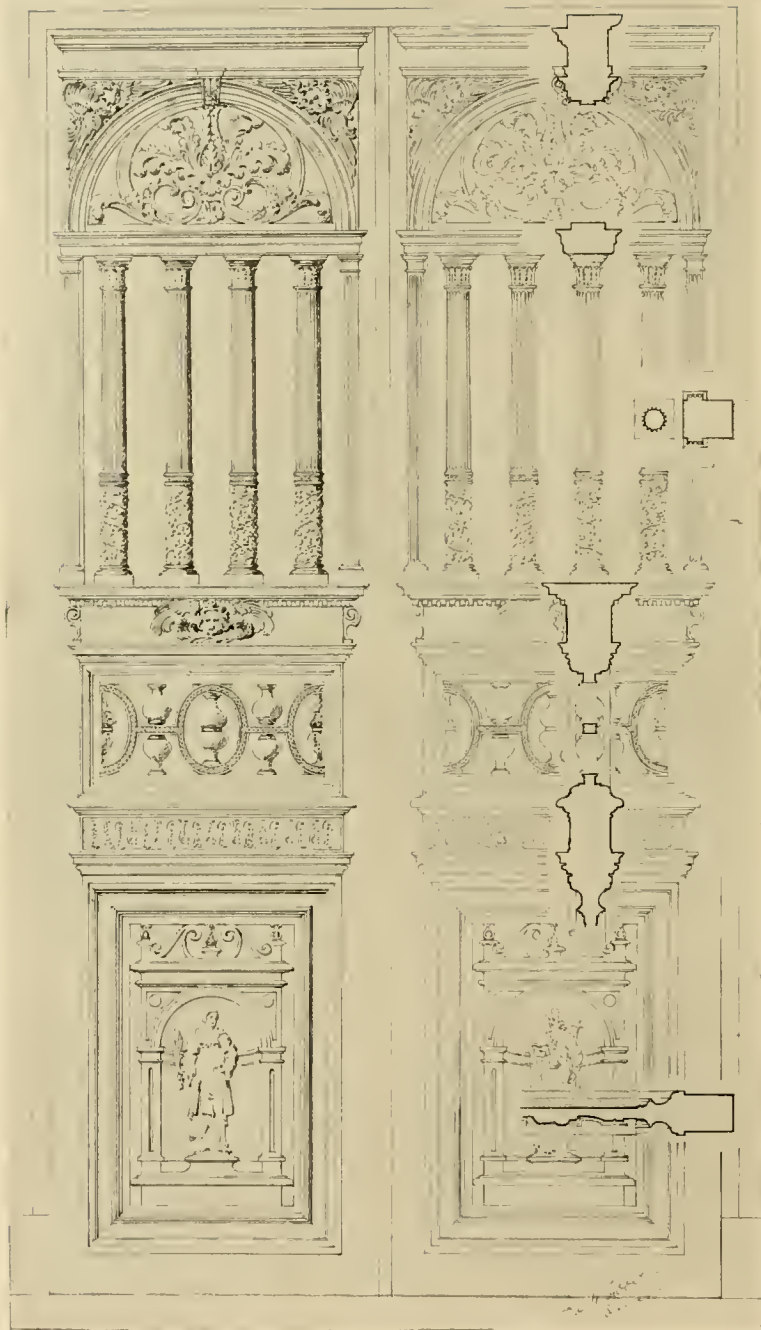
ELEVATIONS OF A HOUSE AT JENKINTOWN, PA.
 WILSON EYRE, JR., ARCHITECT, PHILADELPHIA



FREE AND PAYING BATHS—FRONT ELEVATION
 FIRST CLASS PROJET, ECOLE DES BEAUX ARTS, PARIS
 W. E. PARSONS, ARCHITECT, NEW YORK



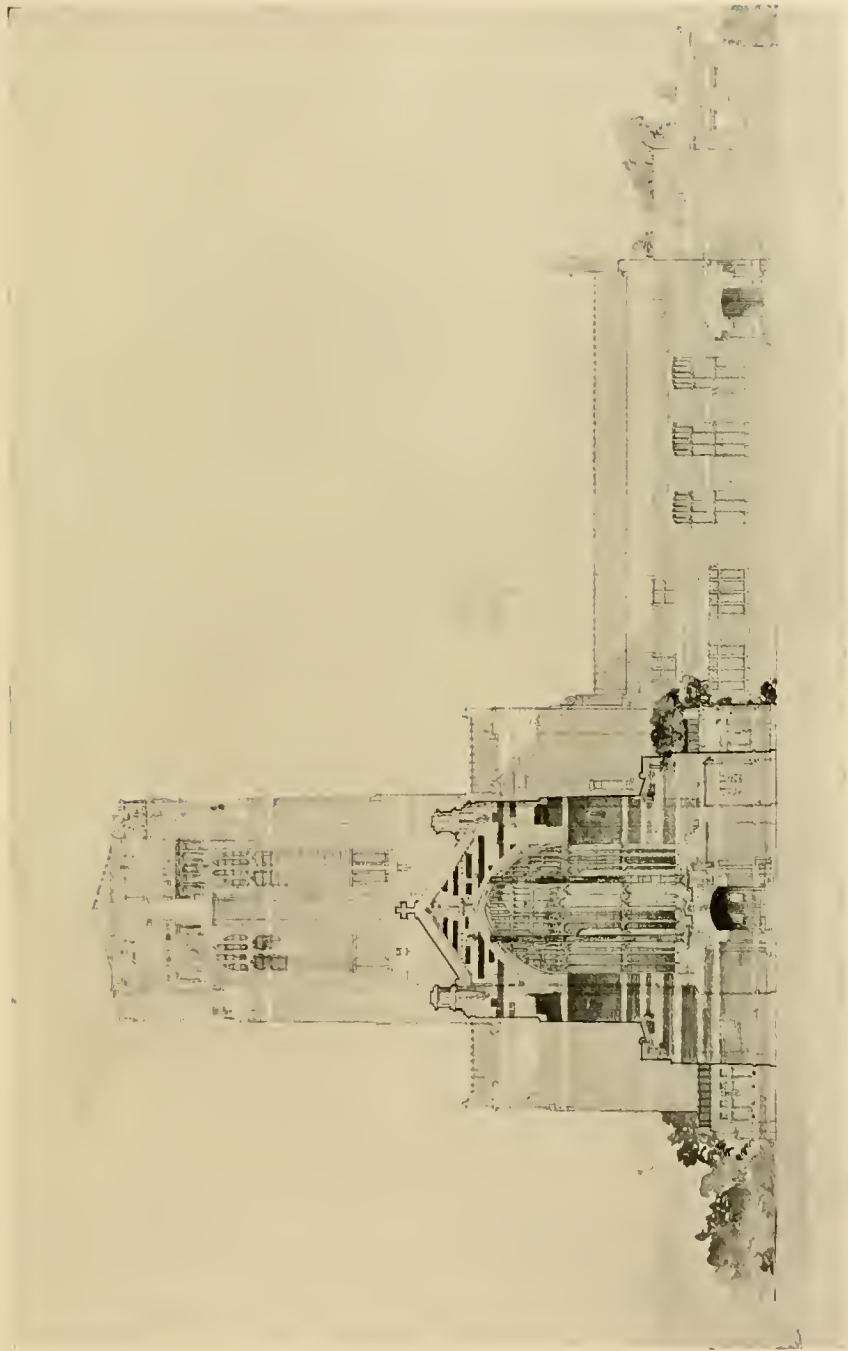
FREE AND PAYING BATHS—PLAN
FIRST CLASS PROJET, ECOLE DES BEAUX ARTS, PARIS
W. E. PARSONS, ARCHITECT, NEW YORK



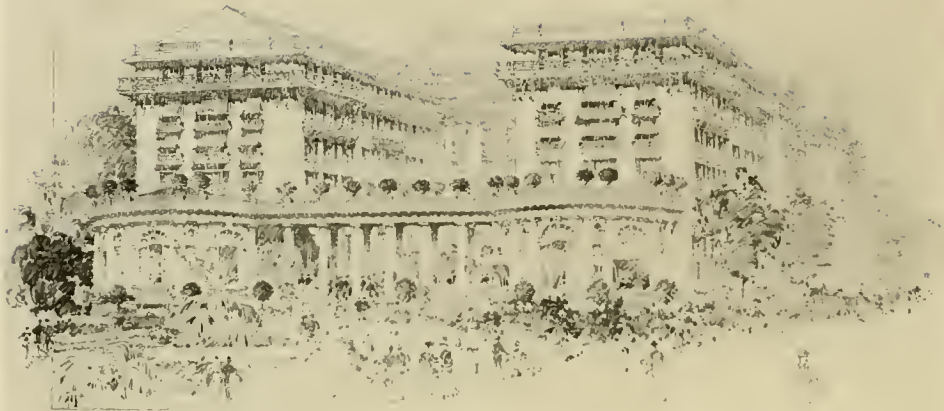
LES PORTES DU JUBÉ - CHURCH OF ST. ETIENNE DU MONT, PARIS

IRA W. HOOVER

FIFTH HOLDER, JOHN STEWARDSON MEMORIAL SCHOLARSHIP



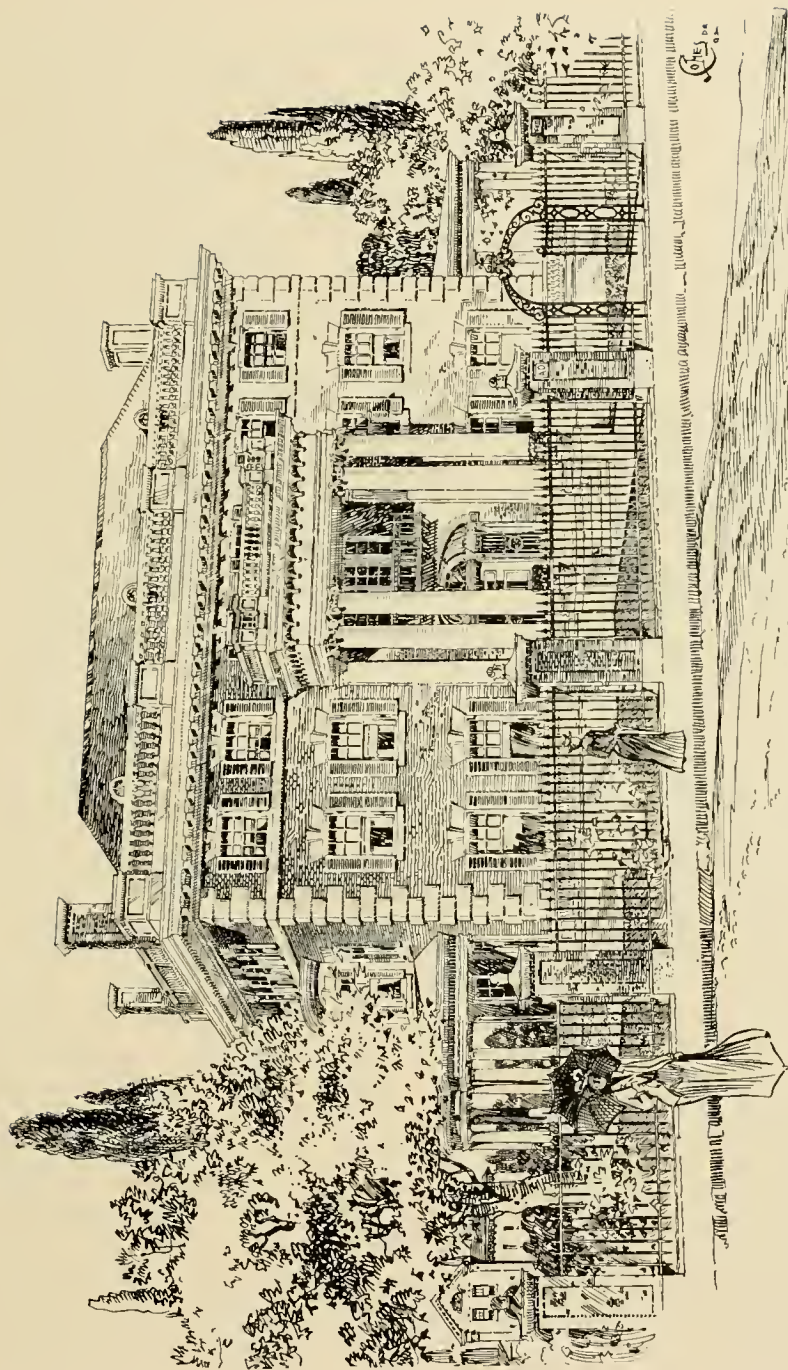
ELEVATION OF A TOWN CHURCH
JOHN WYNKOOP, COLUMBIA UNIVERSITY



PROPOSED HOTEL, AT ATLANTIC CITY
HERBERT D. HALE AND HENRY G. MORSE, JR., ASSOCIATE ARCHITECTS, PHILADELPHIA



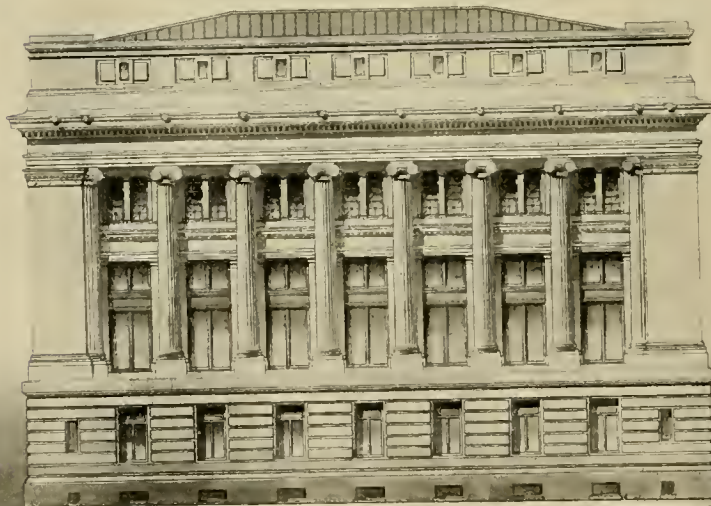
ALTERATION OF A HOUSE AT BINGHAMPTON, NEW YORK
WILSON EYRE, JR., ARCHITECT, PHILADELPHIA



COUNTRY HOUSE AT EBENSBURG, PA.
BEEZER BROS., ARCHITECTS, PITTSBURGH



ART NORTH STREET ELEVATION

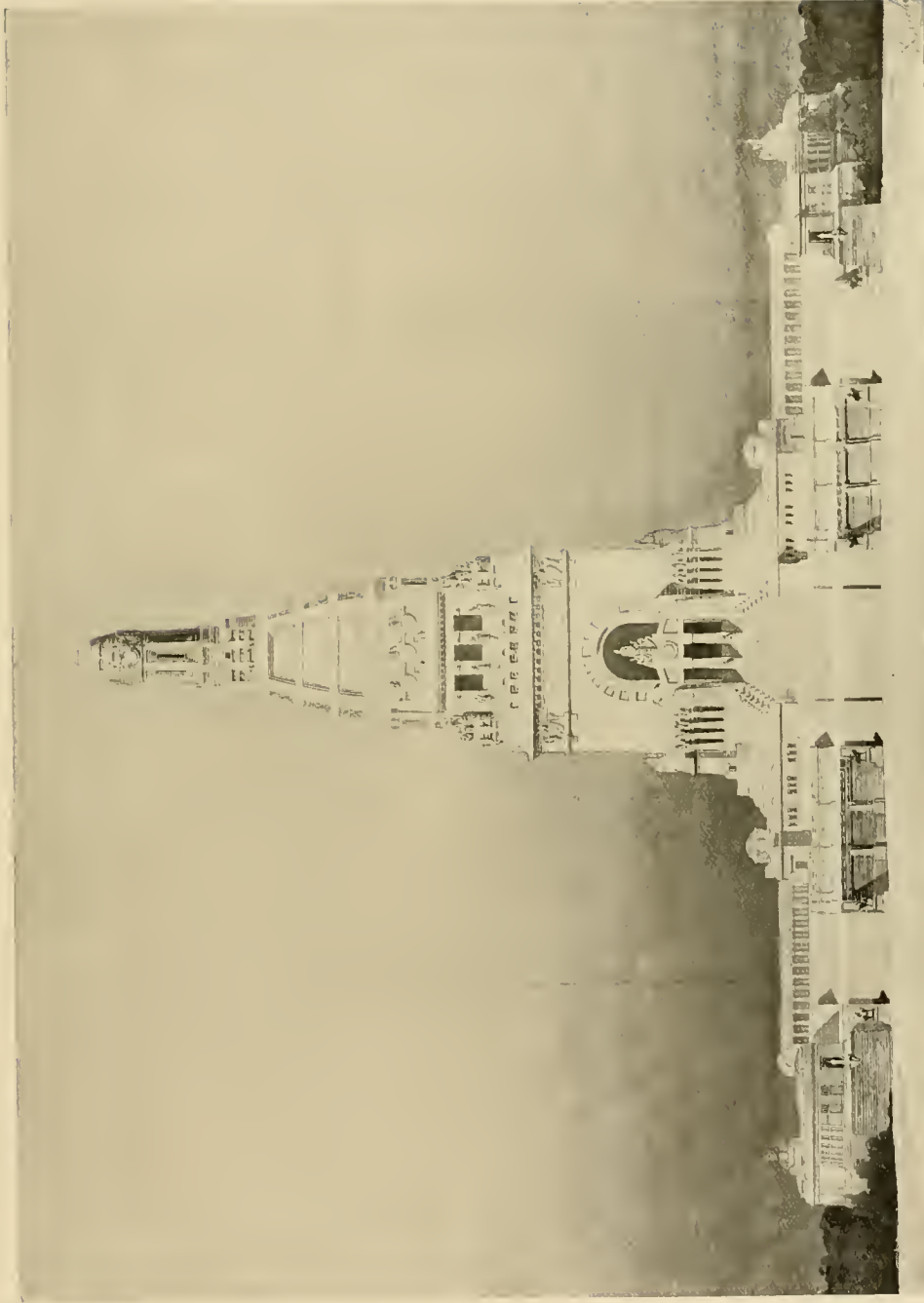


NEWBURY STREET ELEVATION

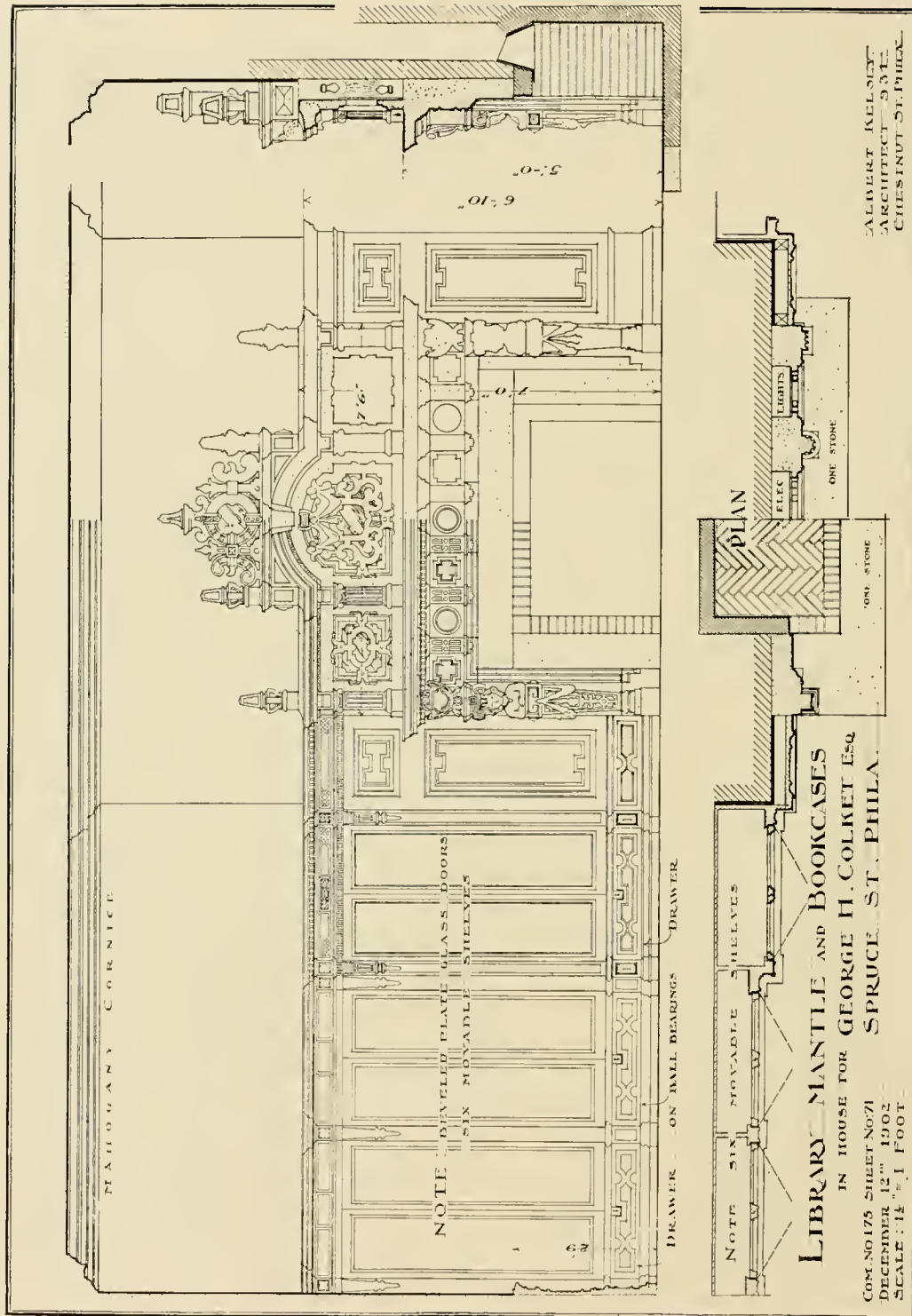
· BOSTON ATHENÆUM COMPETITION ·

*Rankin & Kellogg
Architects*

COMPETITIVE DESIGN FOR THE BOSTON ATHENAEUM—ELEVATION
RANKIN & KELLOGG, ARCHITECTS, PHILADELPHIA



A PANTHEON
FRED. L. ACKERMAN, COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY



MAHOGANY CORNICE

NOTE: BEVELED PLATE GLASS DOORS
SIX MOVABLE SHELVES

DRAWER ON BALL BEARINGS

NOTE SIX MOVABLE SHELVES

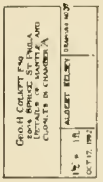
LIBRARY MANTLE AND BOOKCASES IN HOUSE FOR GEORGE H. COLKET ESQ SPRUCE ST. PHILA.

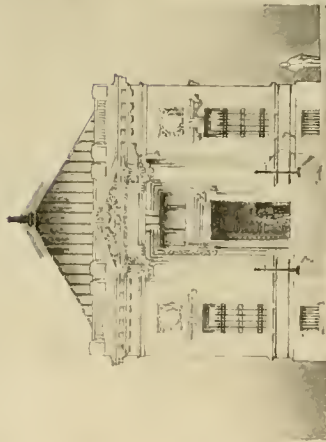
COPY NO 175 SHEET NO 71
DECEMBER 12TH 1902
SCALE: 1/4" = 1 FOOT

ALBERT KELSEY
ARCHITECT 3312
CHESNUT ST. PHILA.

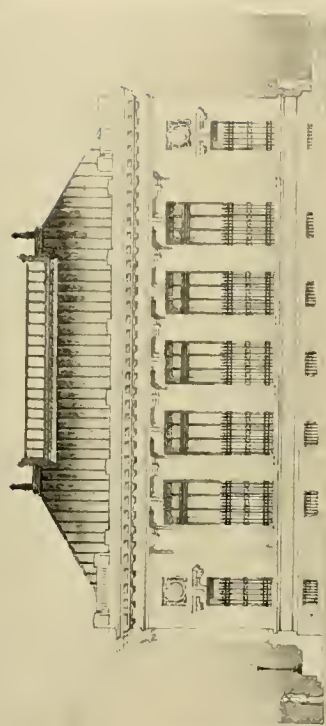
INTERIOR DETAILS OF LIBRARY, HOUSE ON SPRUCE ST., PHILADELPHIA
ALBERT KELSEY, ARCHITECT, PHILADELPHIA

ALBERT KELSEY, ARCHITECT, PHILADELPHIA

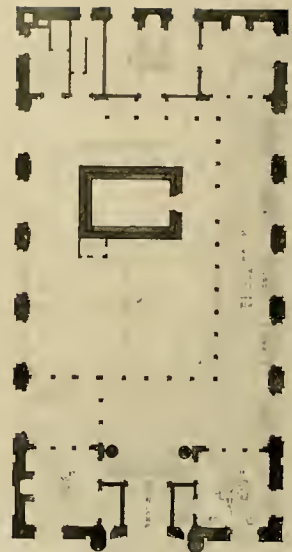




ELEVATION ON BRIDGE ST.



ELEVATION ON SECOND ST.



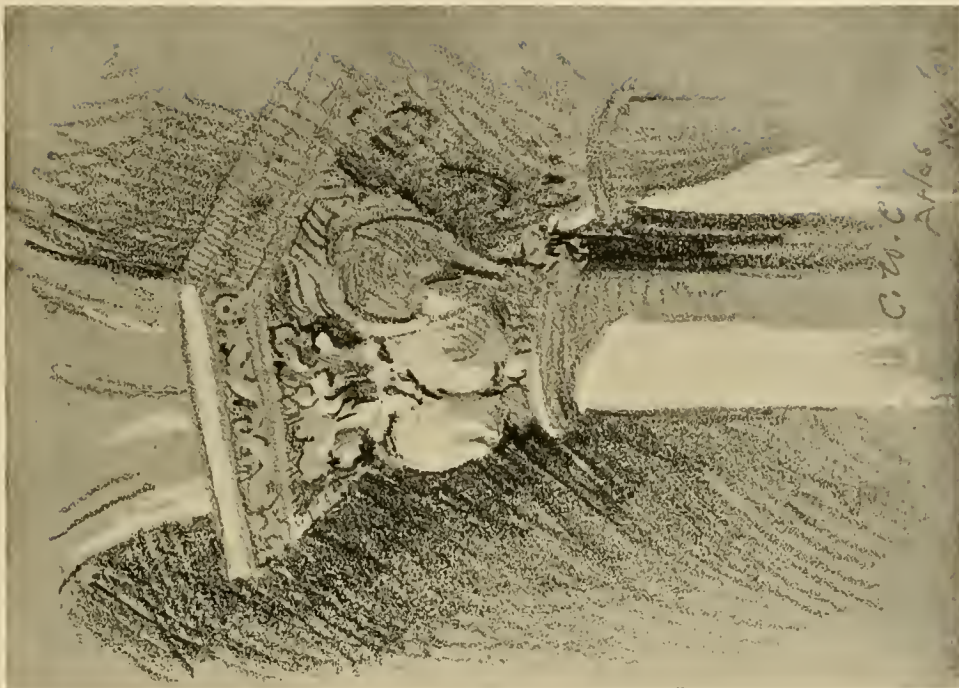
PLAN OF BANK FLOOR

Wallace E. Ruhe, Architect
 Catasauqua, Pa.
 1901-1902

NATIONAL BANK OF CATASAUQUA, PA.
 WALLACE E. RUHE, ARCHITECT, ALLENTOWN, PA.



ST. TROPHIME, ARLES
C. W. CHURCHMAN



ST. TROPHIME, ARLES
C. W. CHURCHMAN



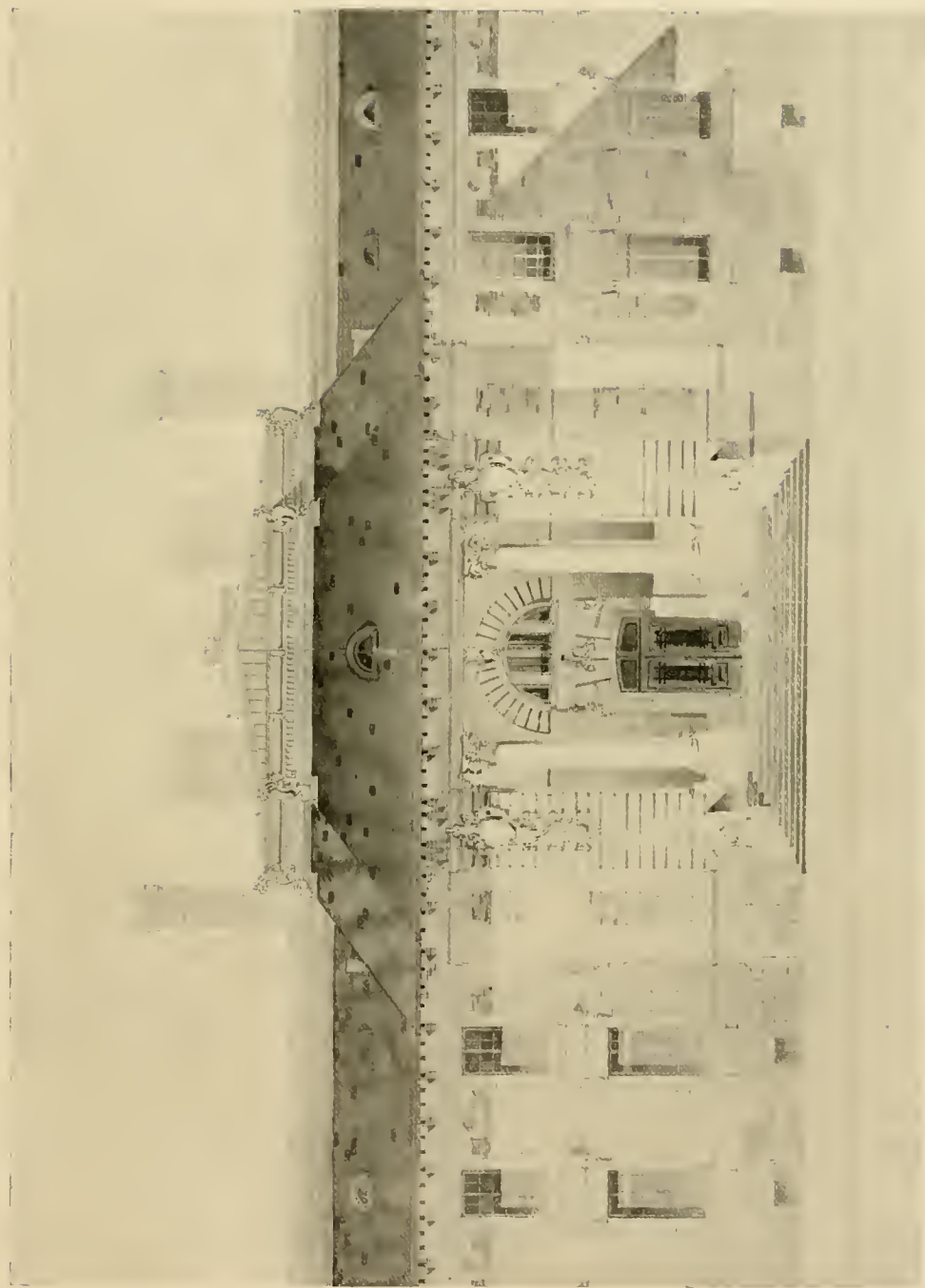
STREET REFUGE AND ELECTROLIER
THOS. R. JOHNSON, NEW YORK



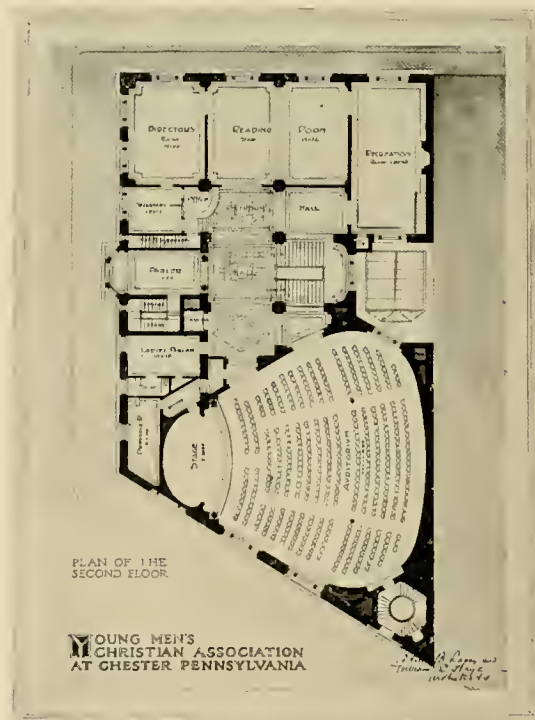
A MUSEUM OF FINE ARTS—PERSPECTIVE
FRED. L. ACKERMAN, COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY



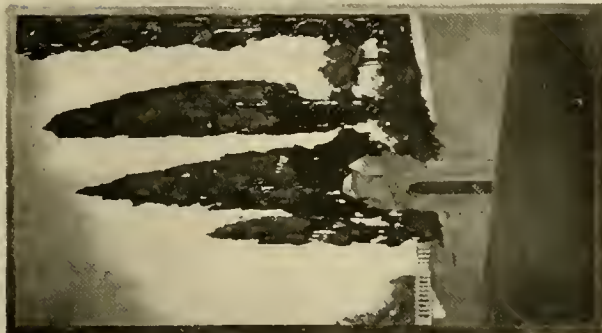
BARRACKS AND HOSPITAL AT NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.
J. H. FREEDLANDER, ARCHITECT, NEW YORK



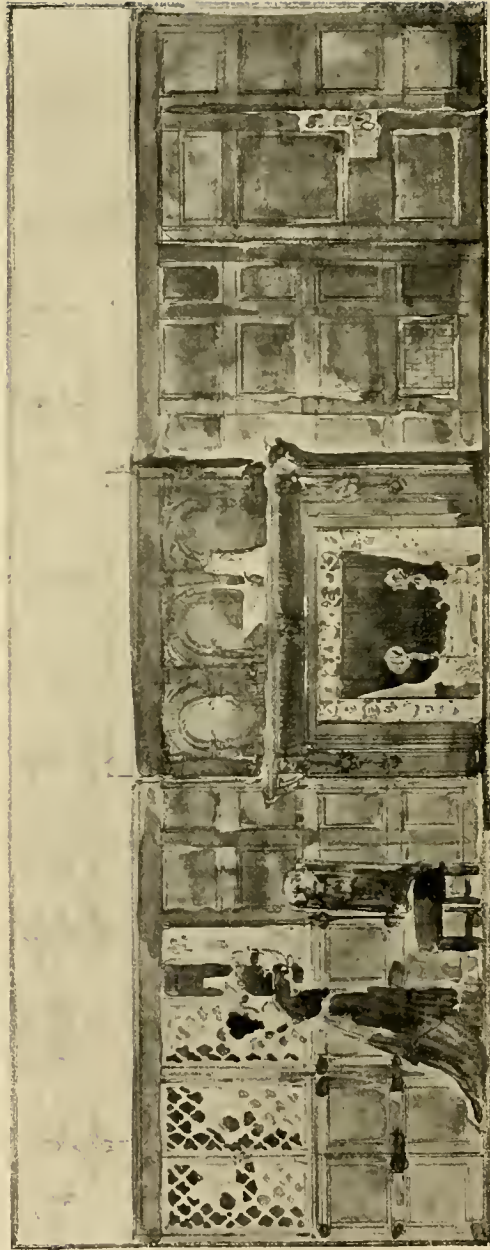
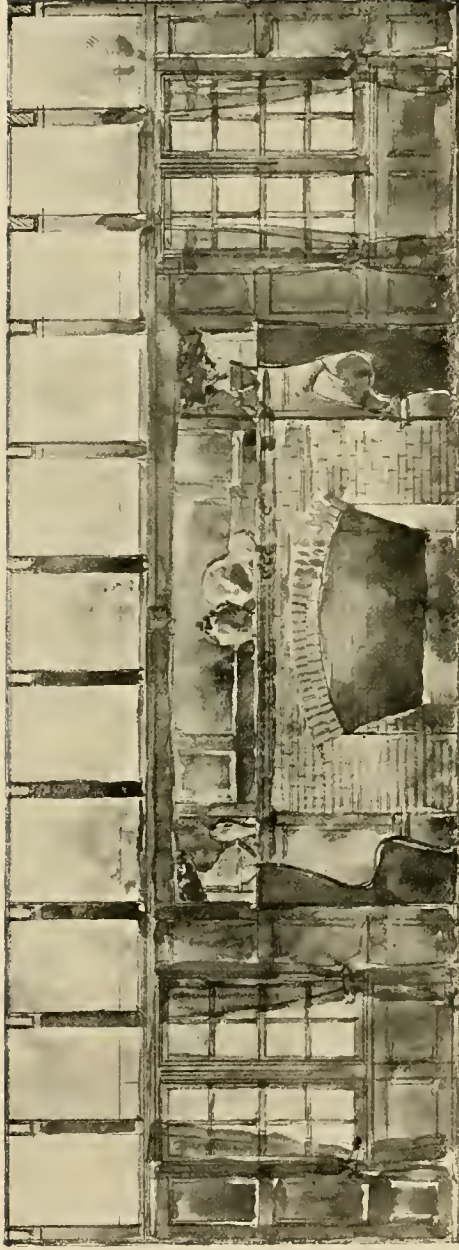
BARRACKS AT NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.—DETAIL
J. H. FREEDLANDER, ARCHITECT, NEW YORK



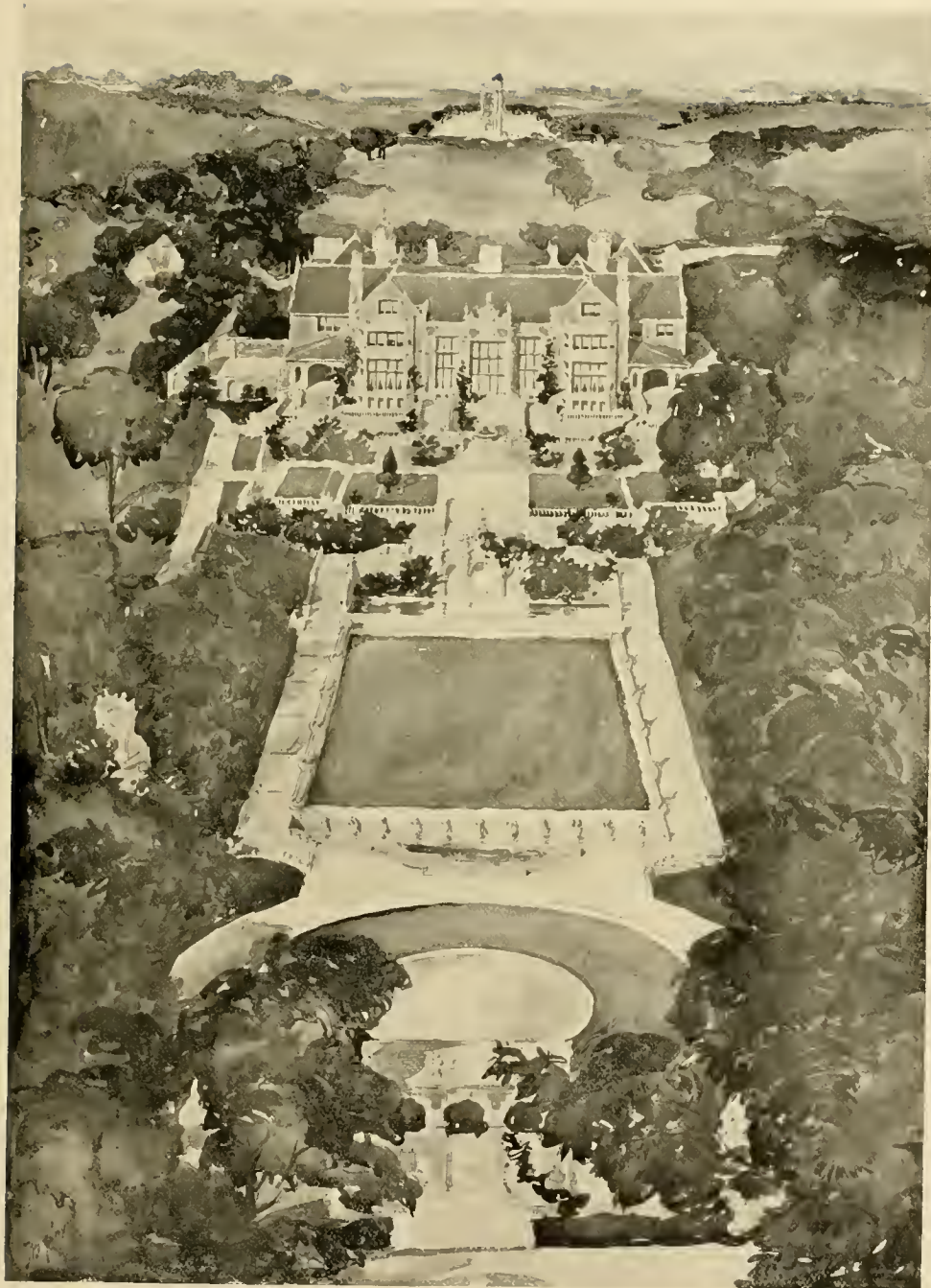
YOUNG MEN'S CHRISTIAN ASSOCIATION, CHESTER, PA.
ADIN B. LACEY AND WILLIAM C. HAYS, ASSOCIATE ARCHITECTS, PHILADELPHIA



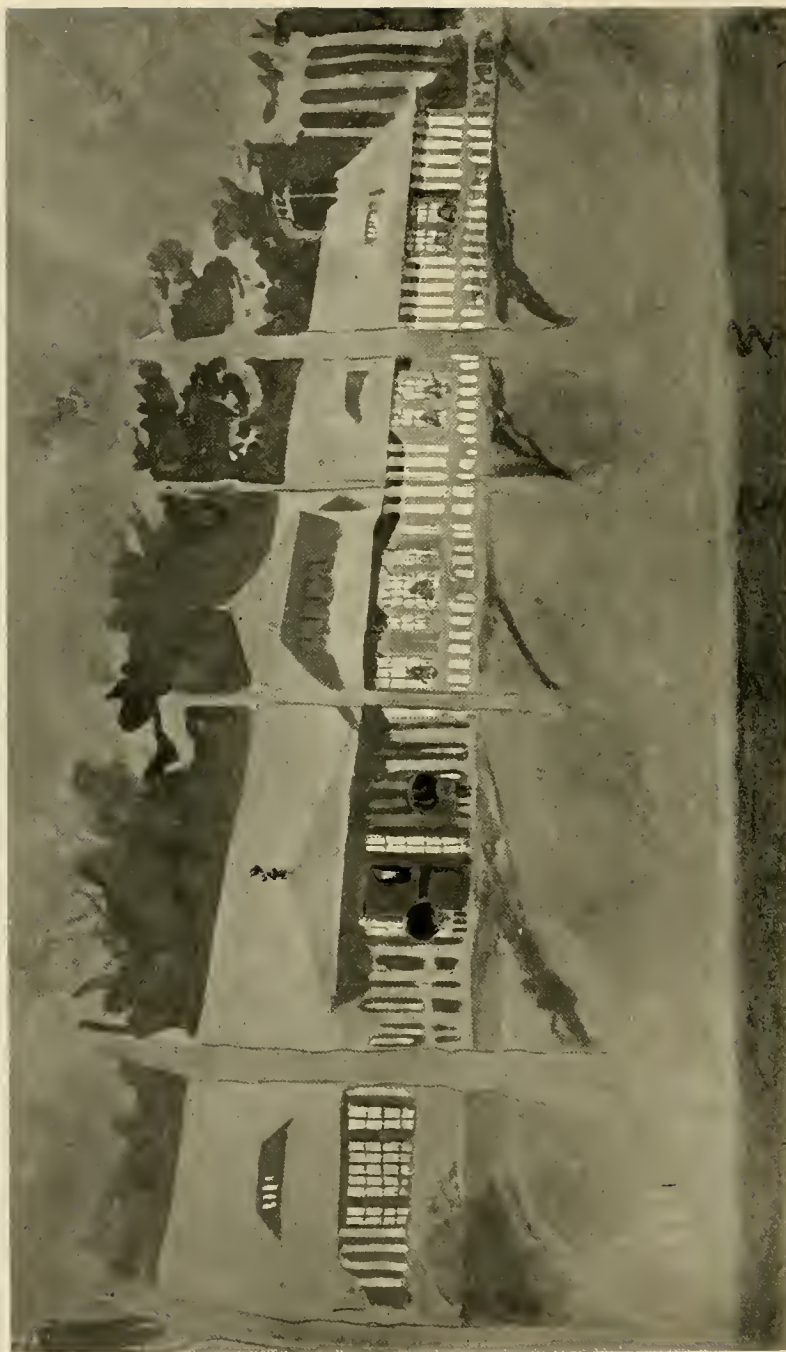
A DECORATIVE OVERMANTEL.
EARL STETSON CRAWFORD, MURAL DECORATOR, NEW YORK



INTERIORS OF A LIVING ROOM AND A DINING ROOM
WILSON EYRE, JR., ARCHITECT, PHILADELPHIA



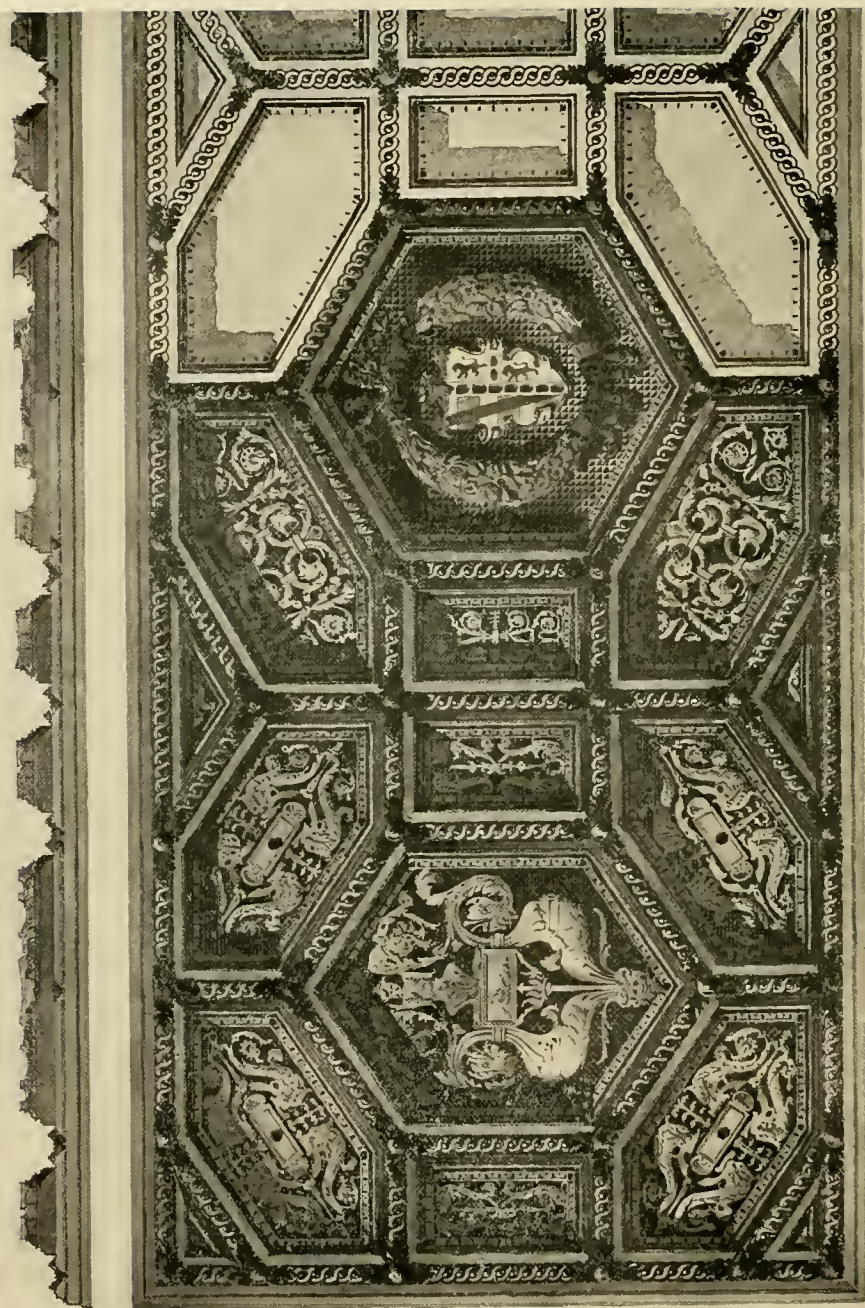
PENNSHURST, AT NARBERTH, PA.
PEABODY & STEARNS, ARCHITECTS, BOSTON



PEABODY CAMP. UPPER ST. REGIS LAKE, N. Y.
COOLIDGE & CARLSON, ARCHITECTS, BOSTON



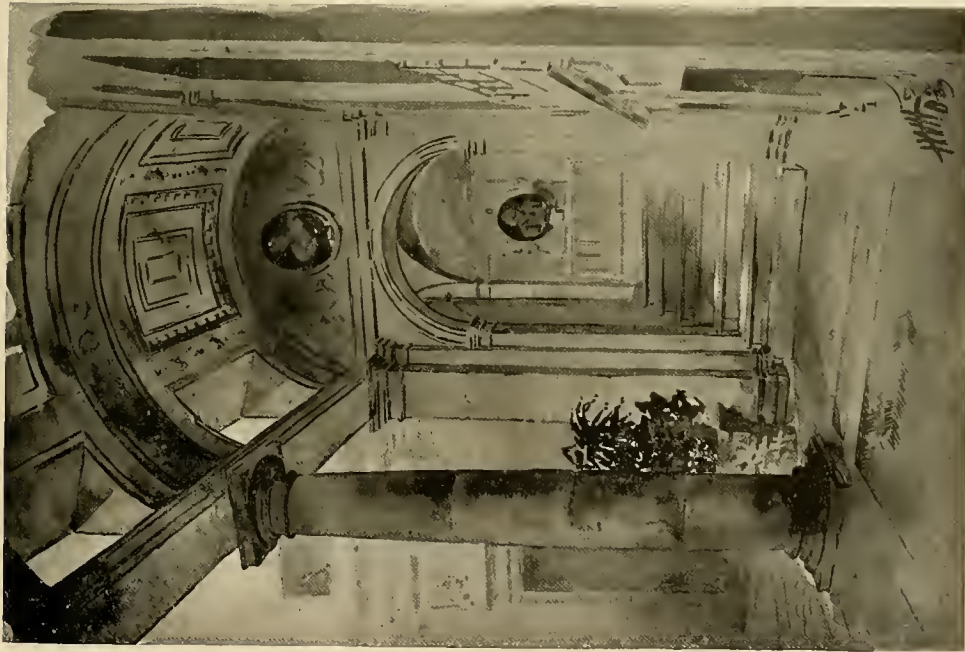
HOUSE AT CHESTNUT HILL, FOR JOHN A. HARRIS, JR.
ARTHUR H. BROCKIE, ARCHITECT, PHILADELPHIA



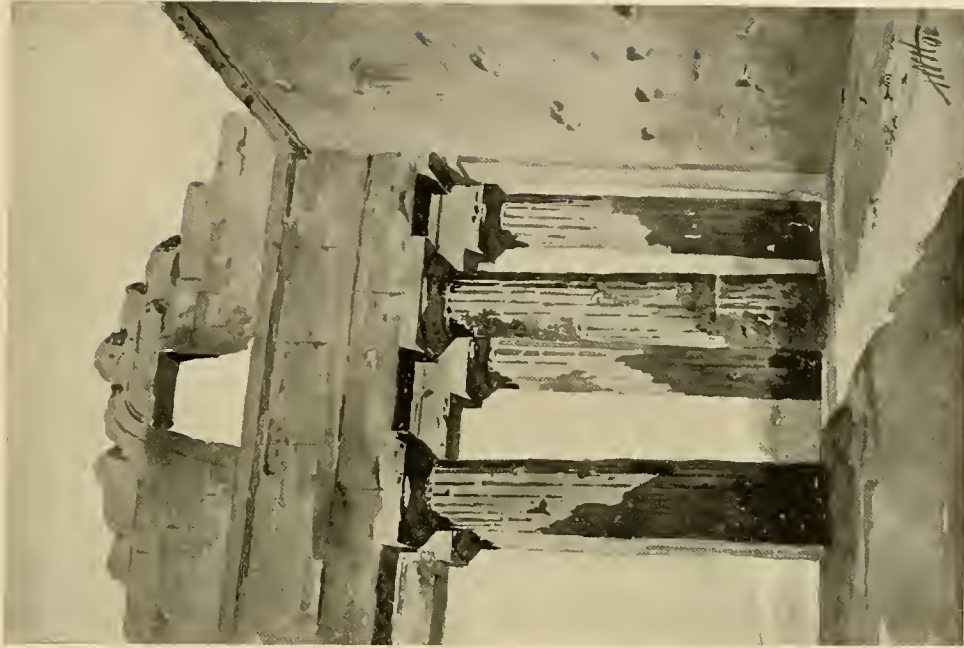
CEILING IN THE PALAZZO MASSIMI, ROME—MEASURED DRAWING

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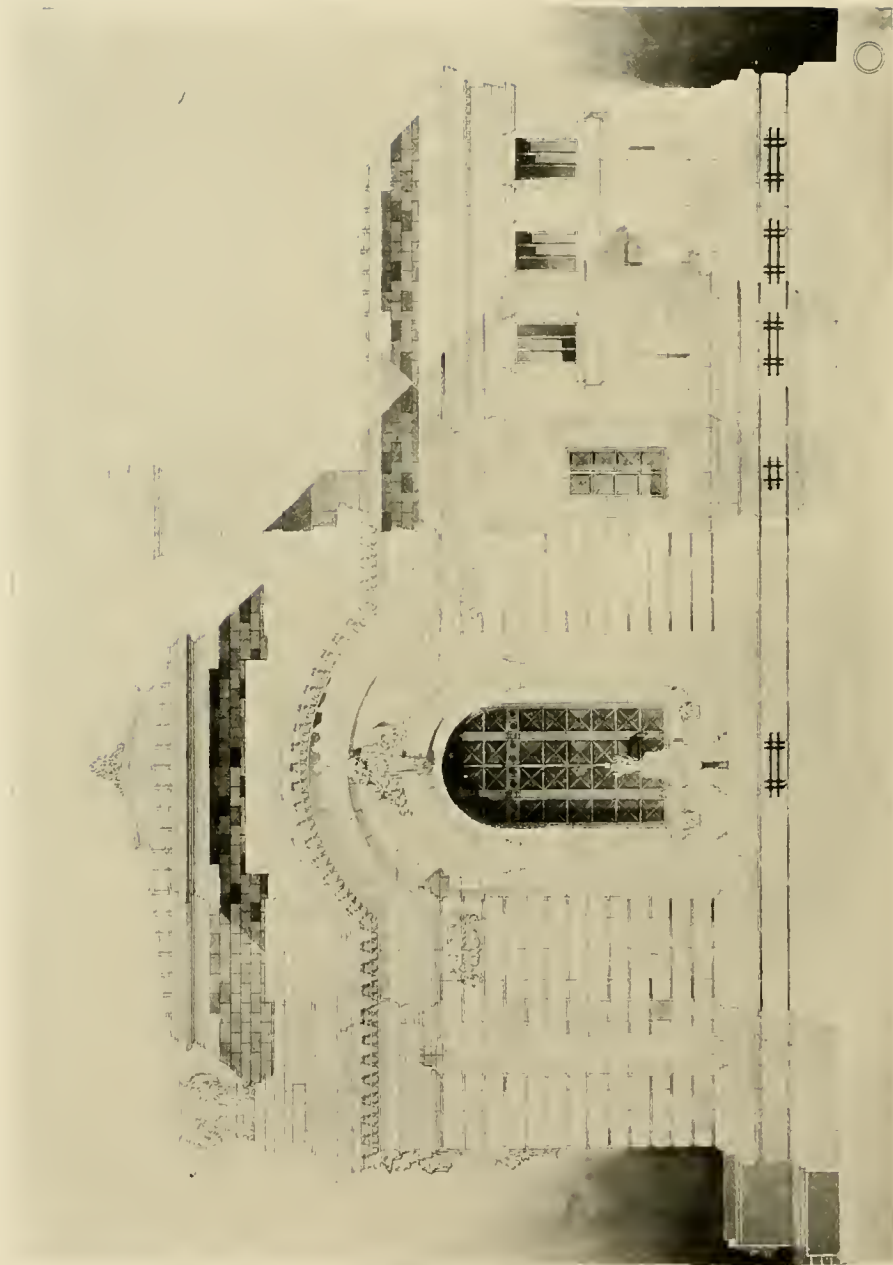
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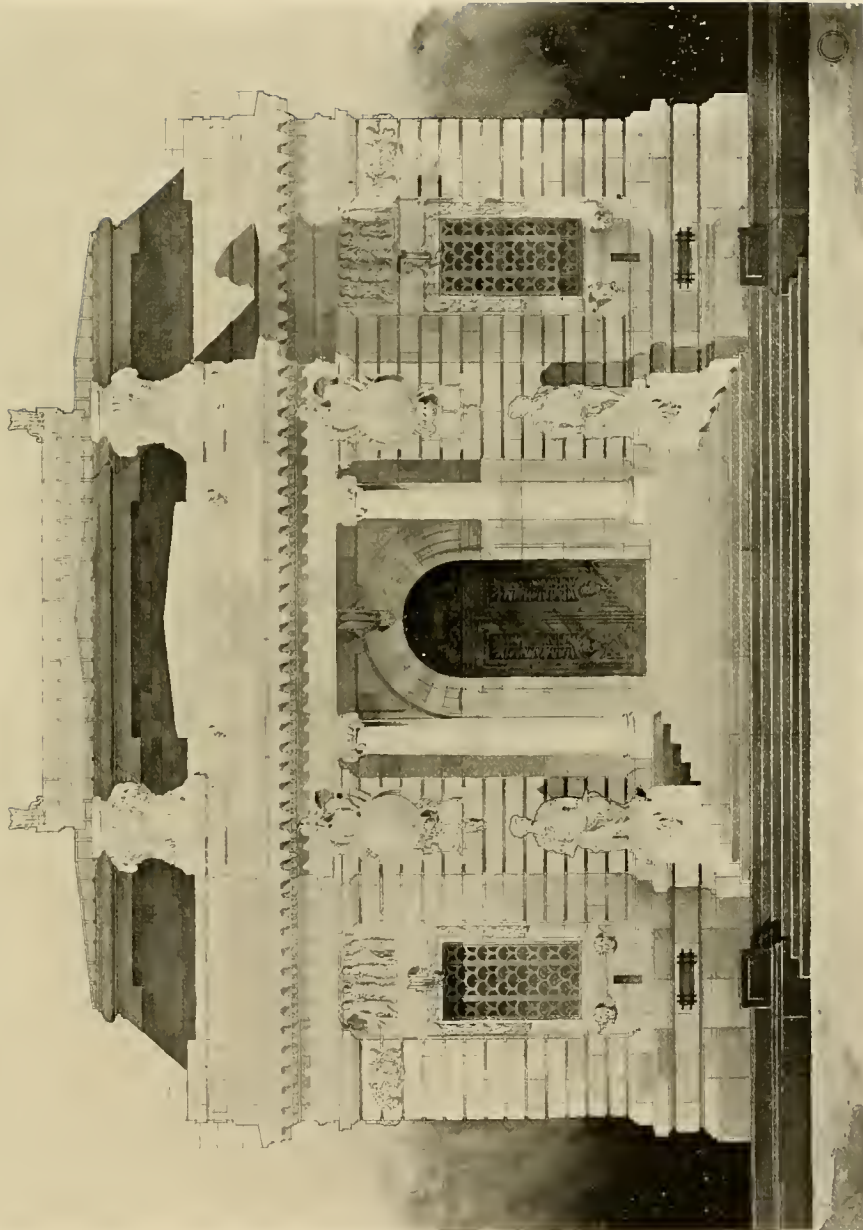
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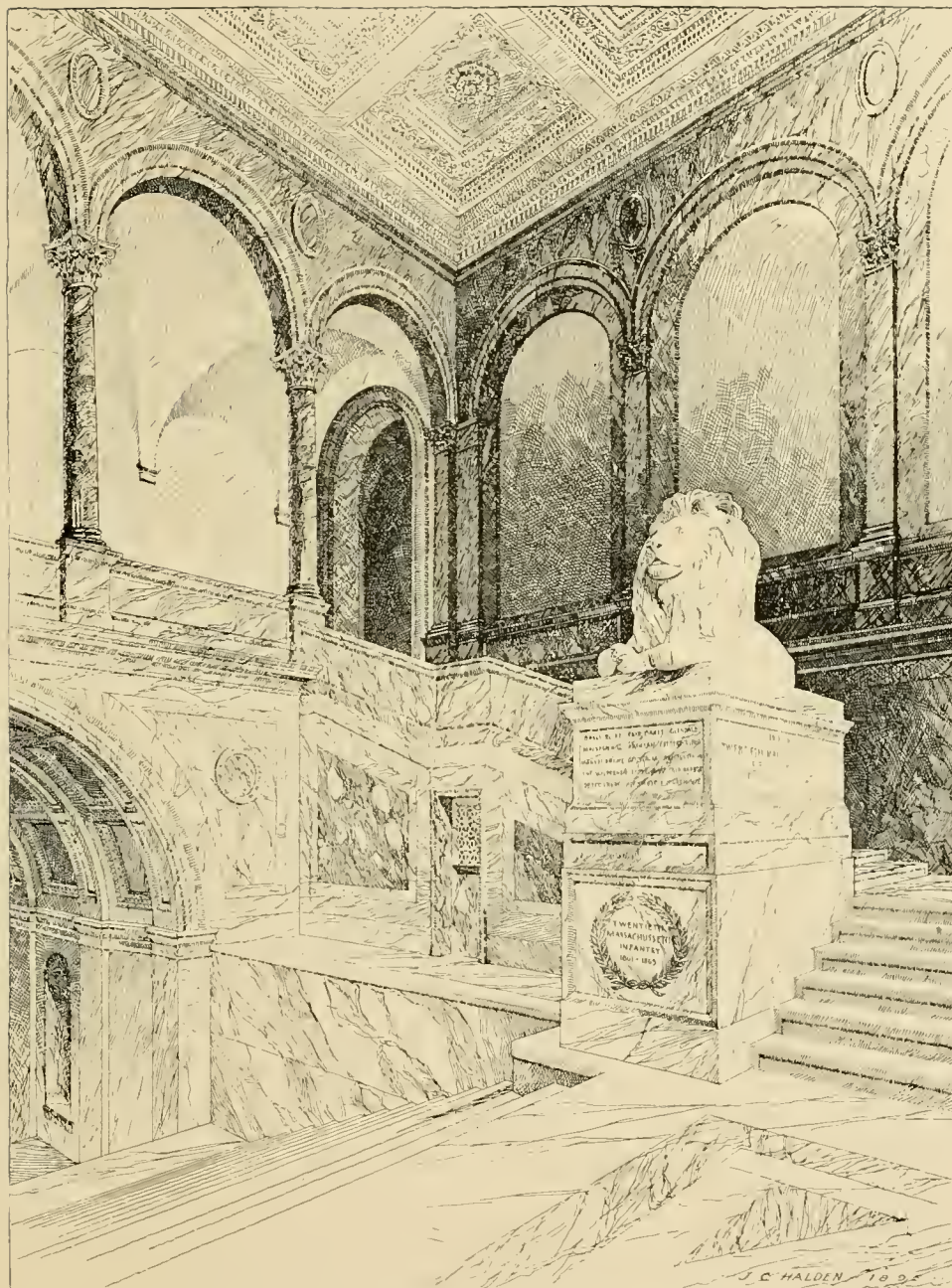
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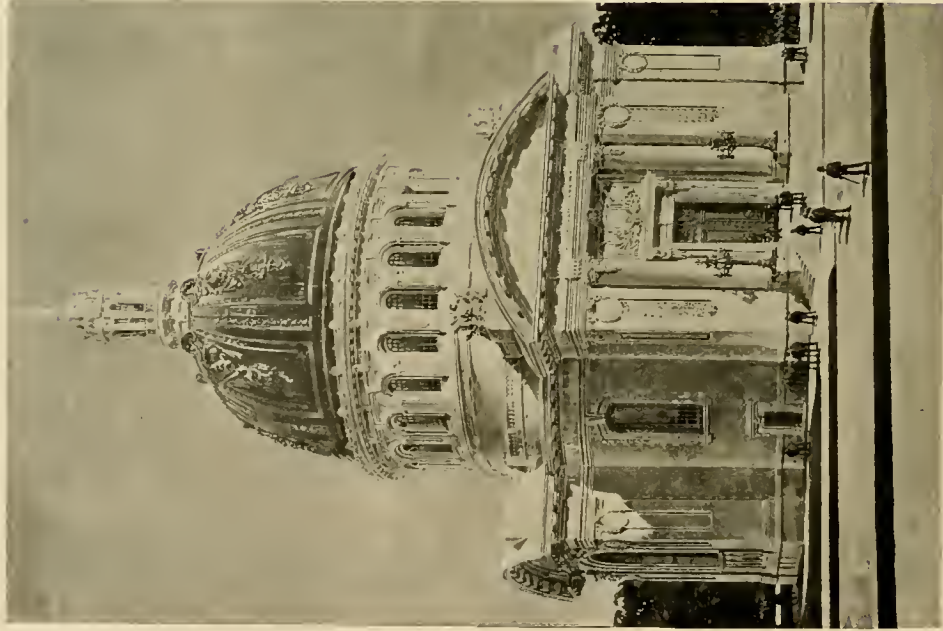
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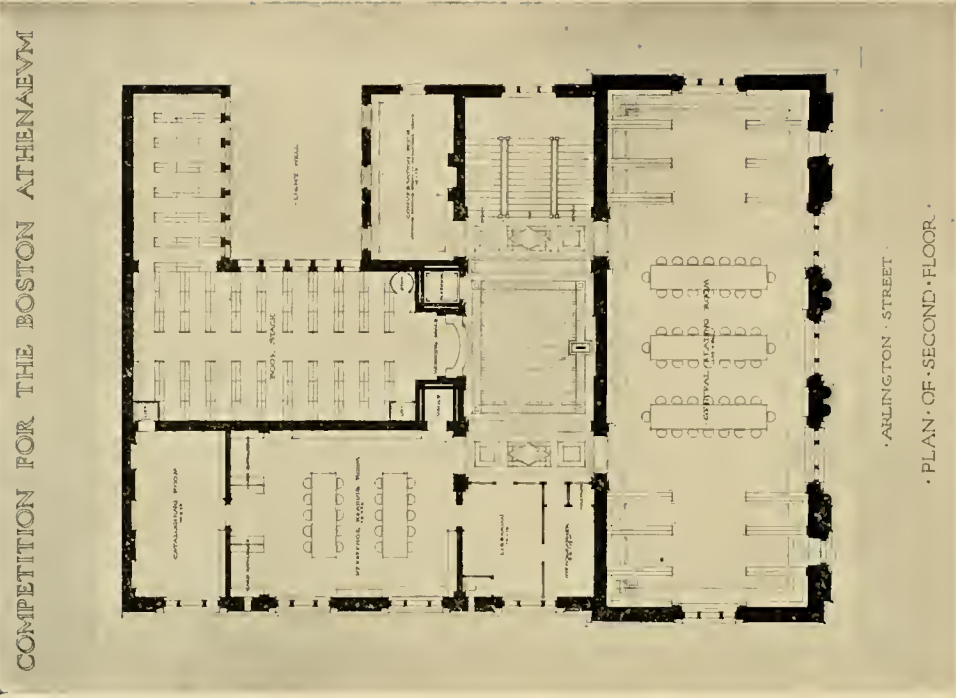
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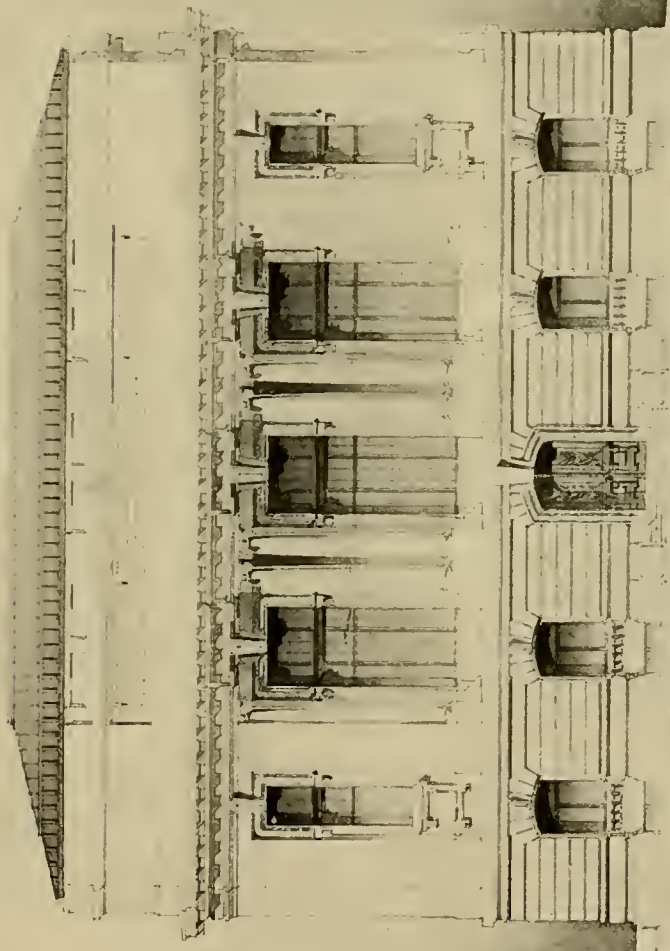
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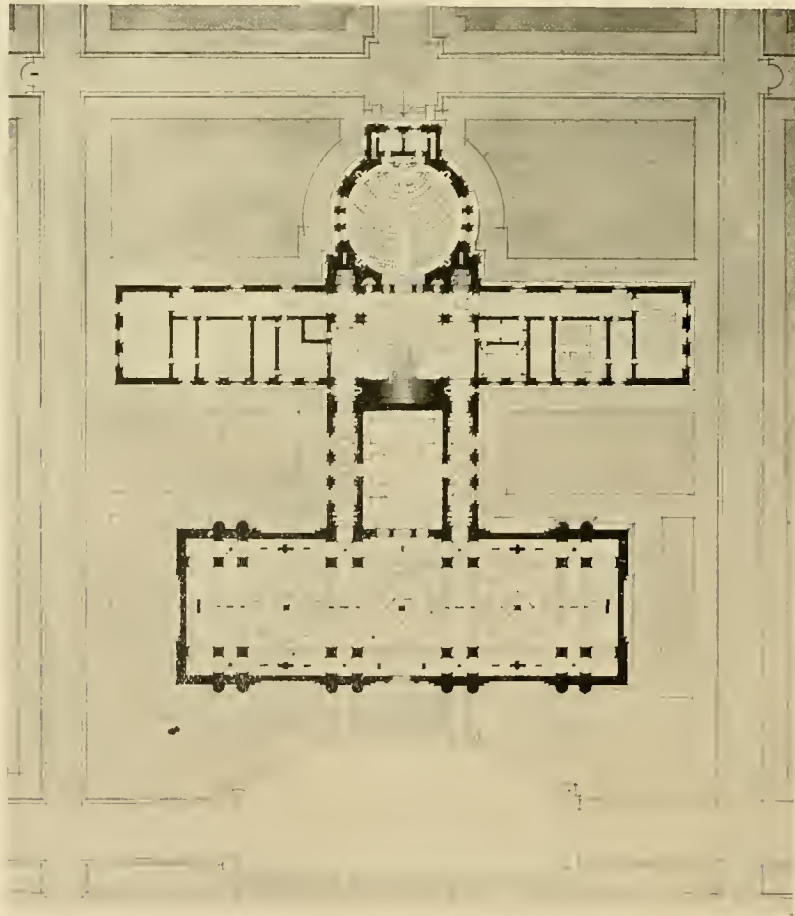
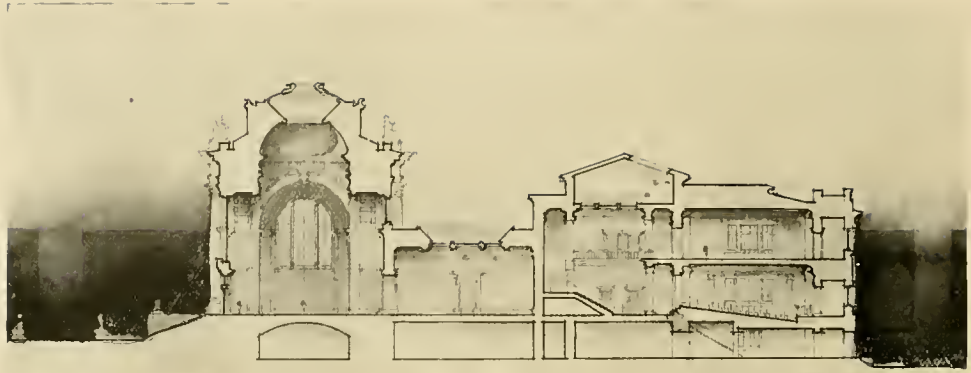
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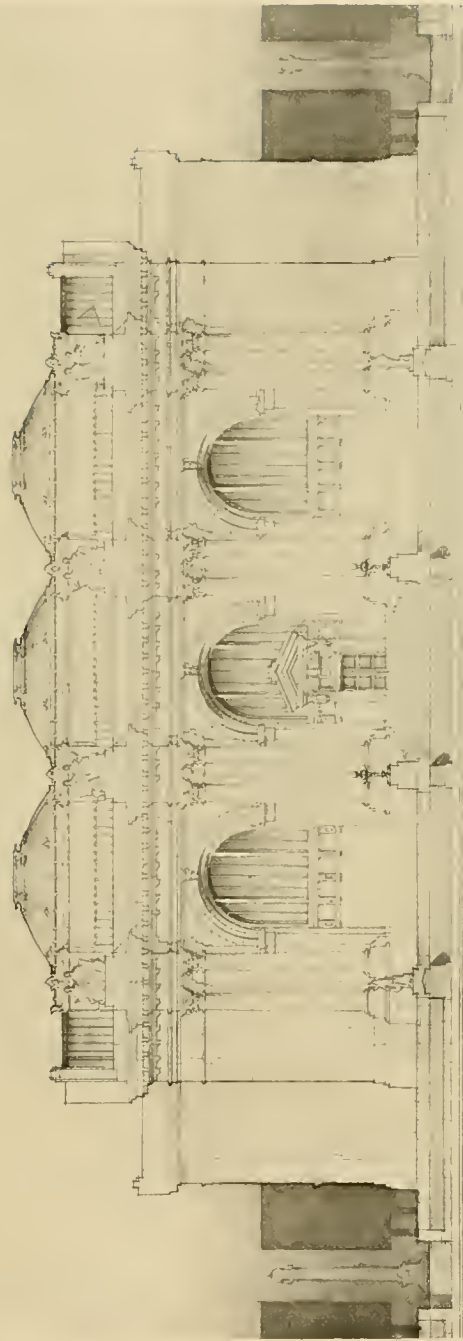
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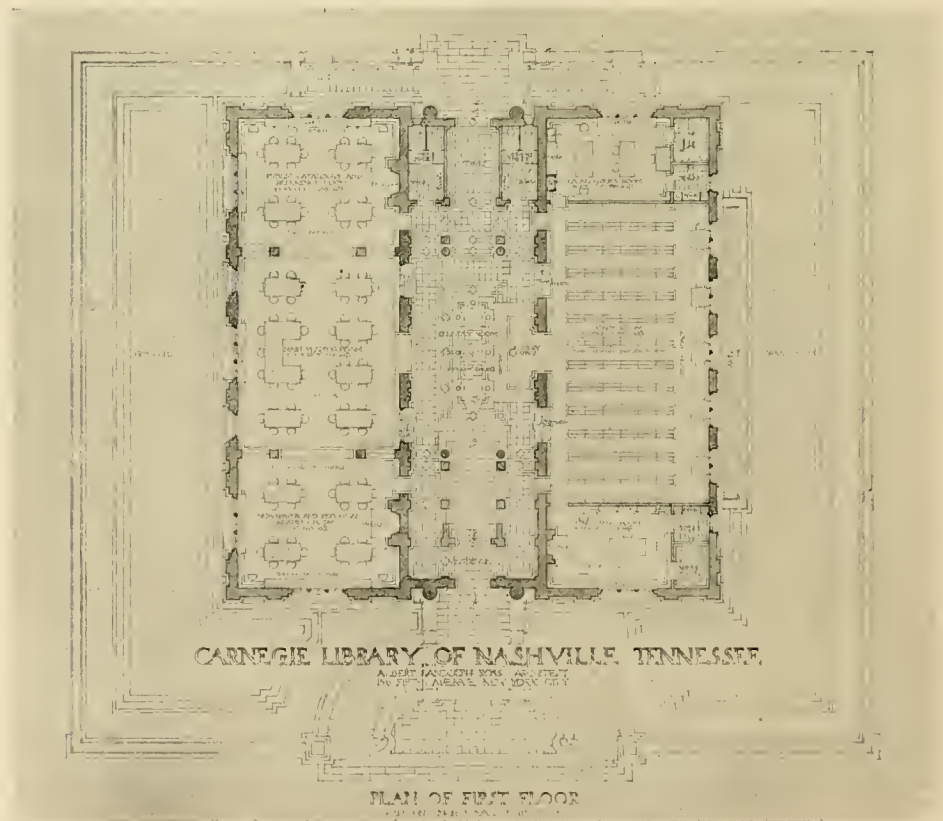
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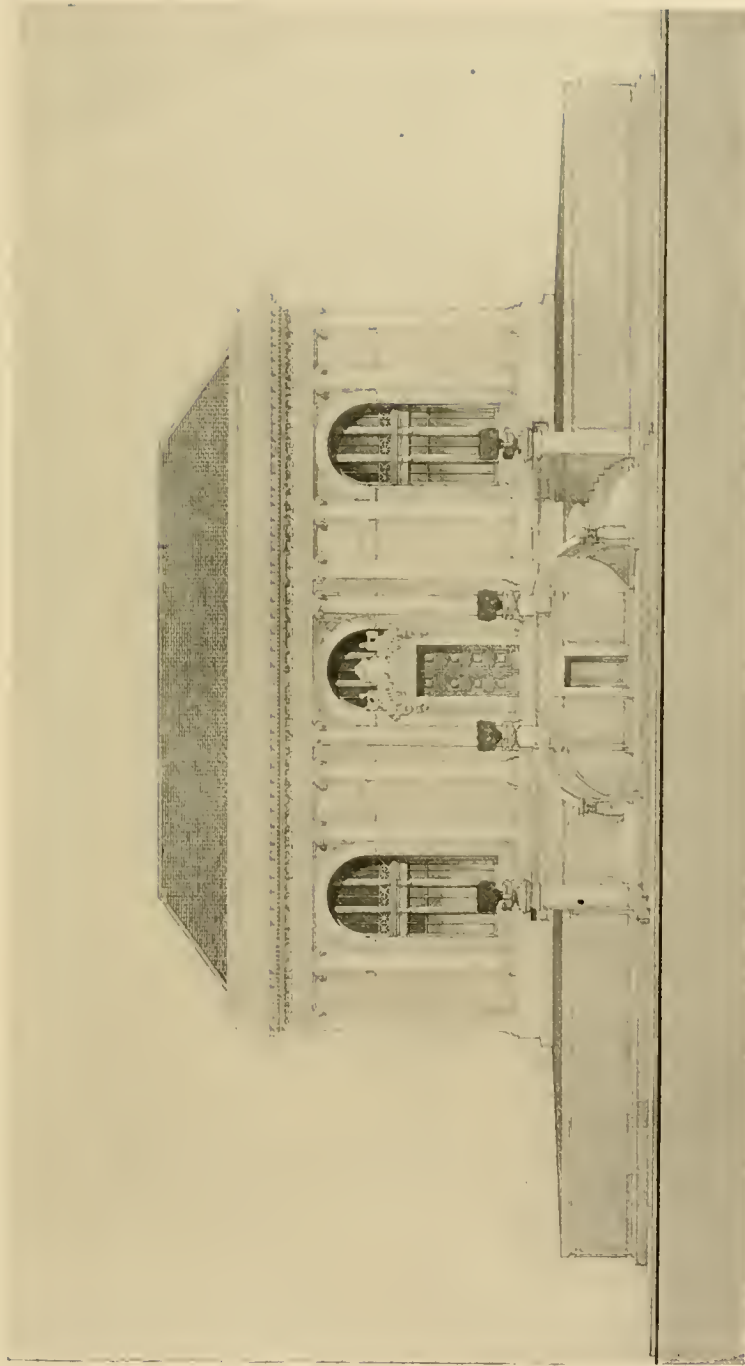
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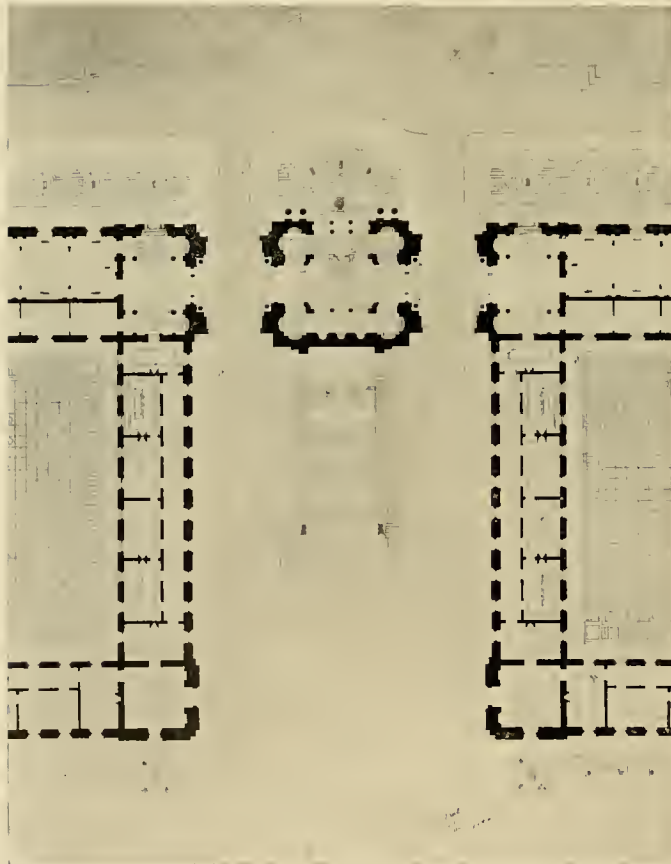
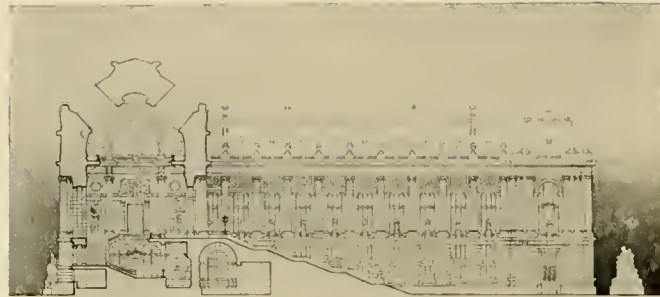


RESIDENCE AT ST. DAVIDS, PA.
DAVID KNICKERBACKER BOYD, ARCHITECT, PHILADELPHIA

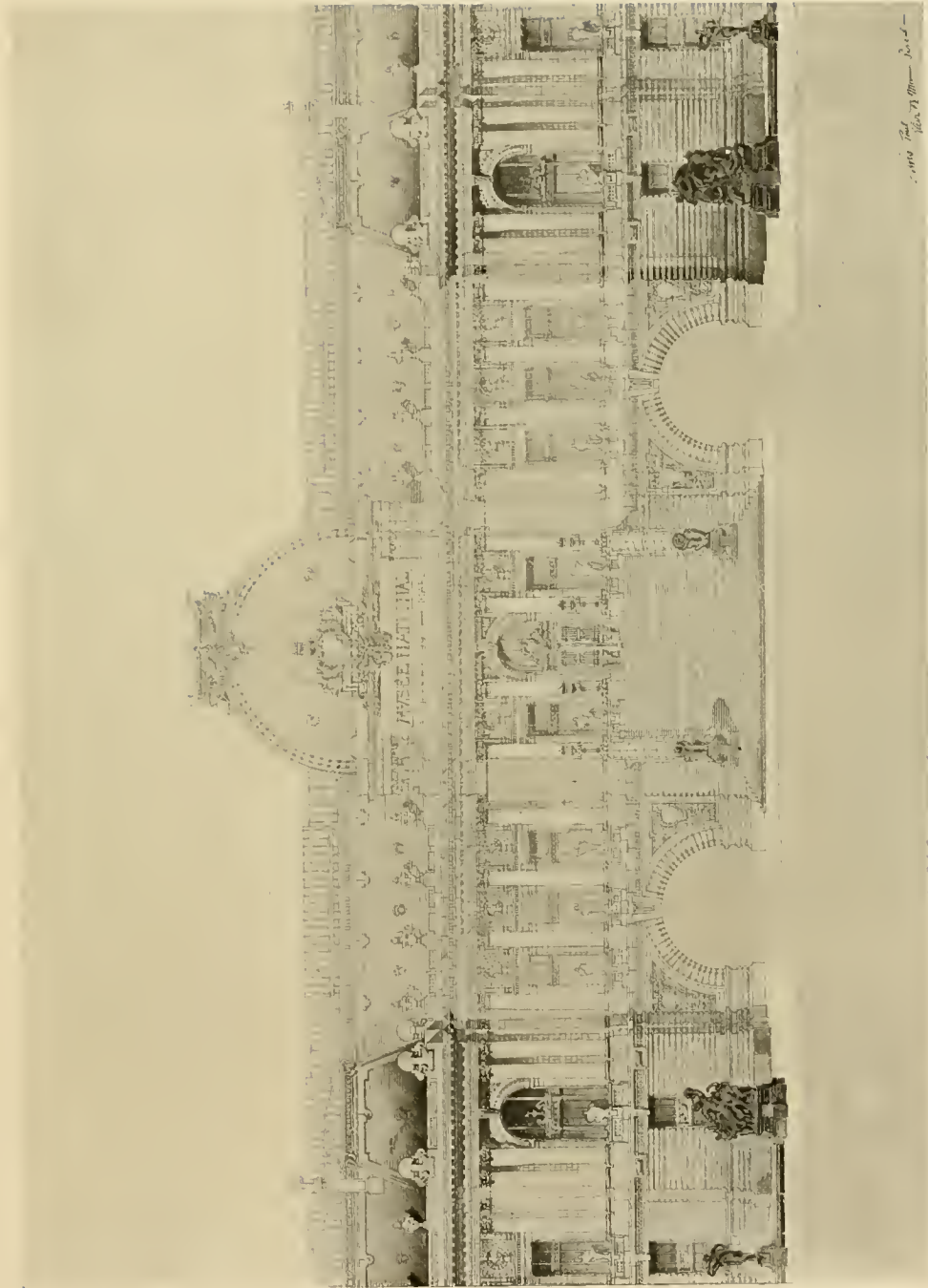


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A VAULTED PASSAGE ENTERING THE COURTYARD OF A
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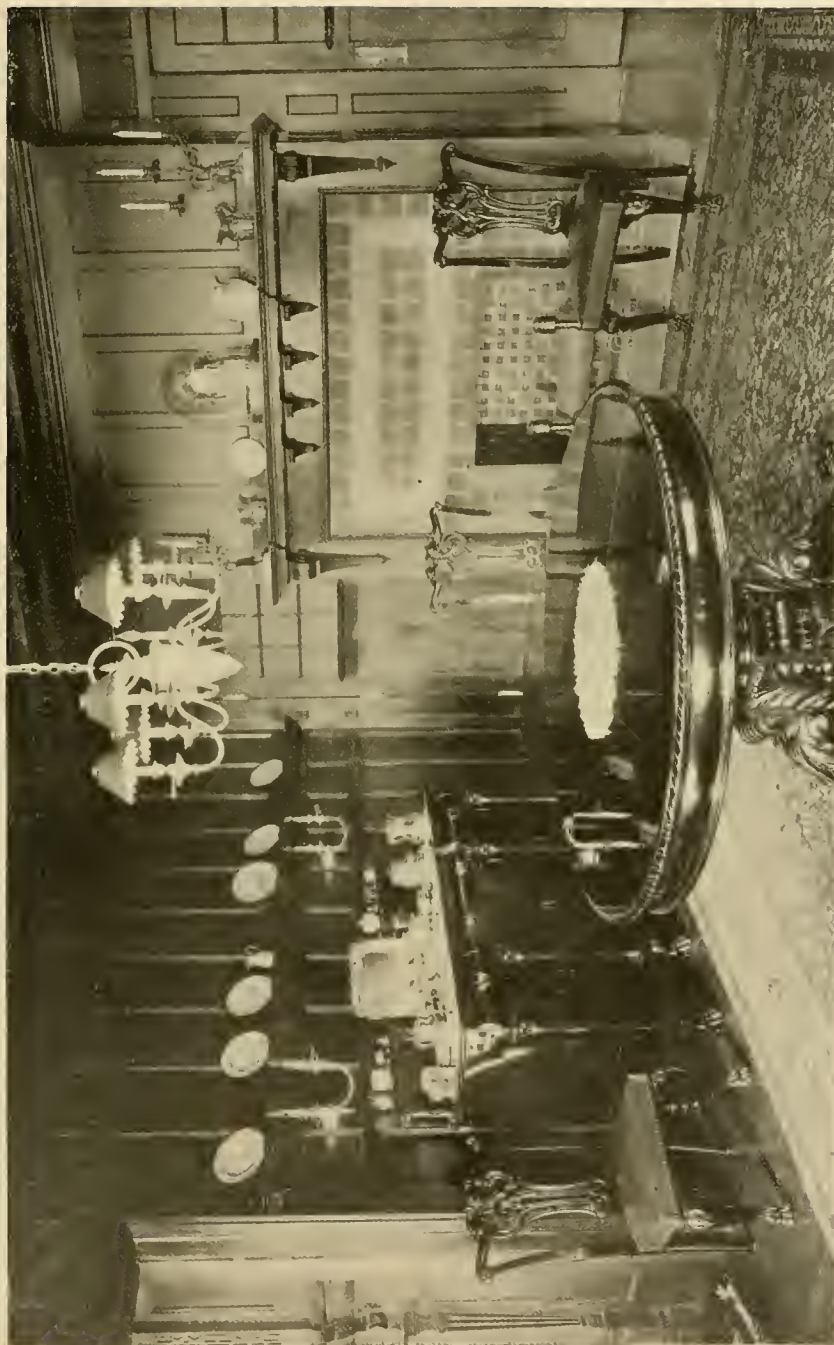
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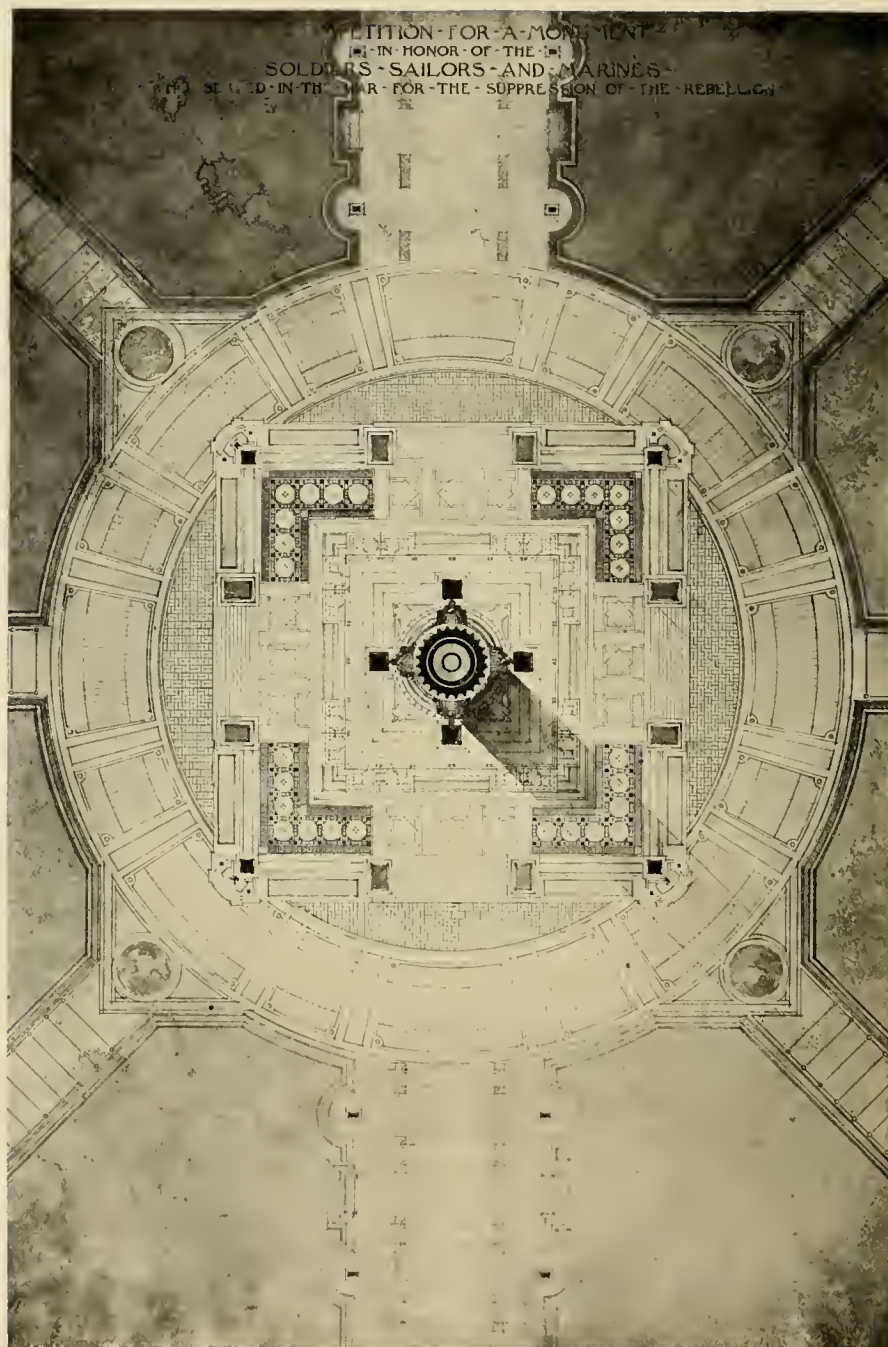
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INTERIOR OF DINING ROOM. RESIDENCE AT WAYNE PA.
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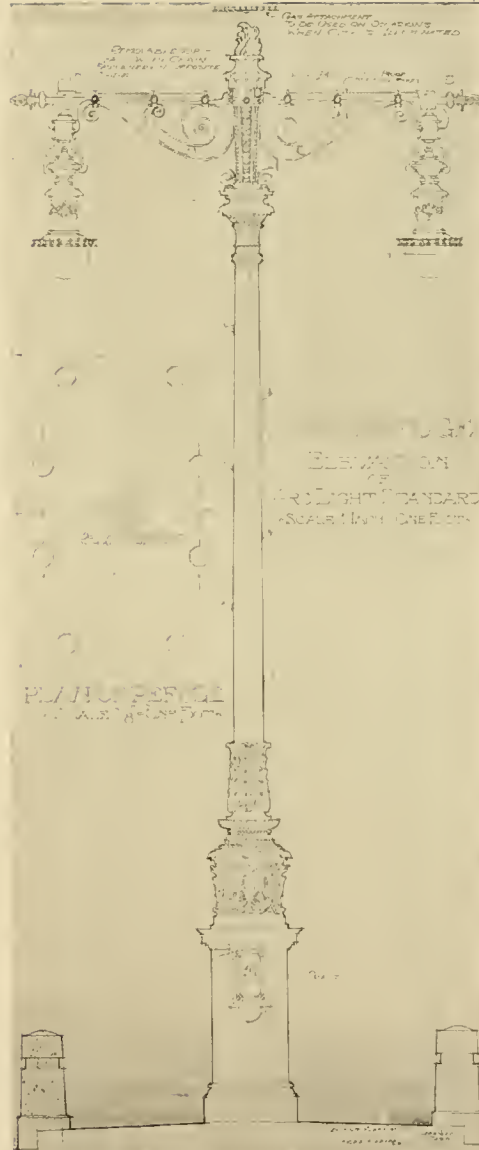
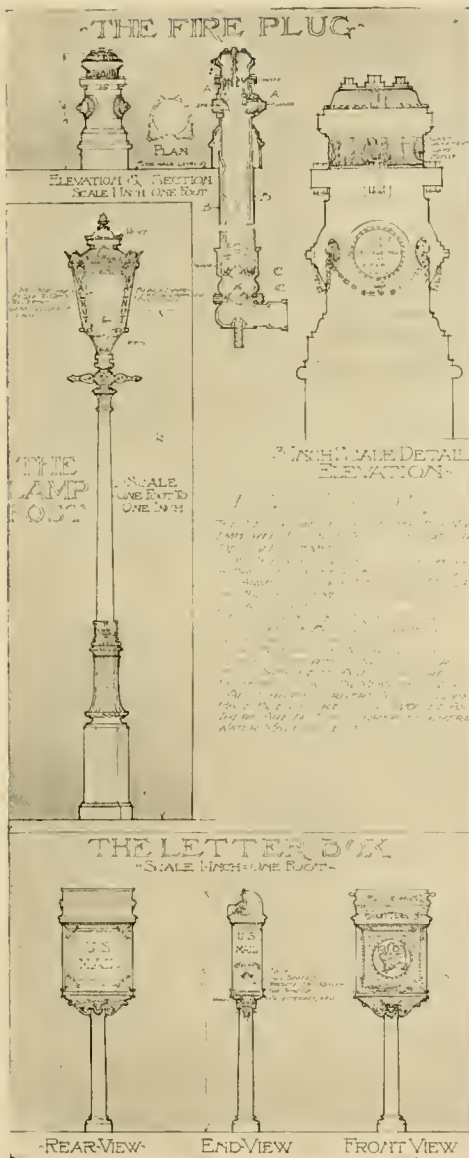
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PLAN

DONN BARBER, ARCHITECT, NEW YORK

COMPETITION FOR A MONUMENT
IN HONOR OF THE
SOLDIERS, SAILORS AND MARINES
WHO SERVED IN THE WAR FOR THE SUPPRESSION OF THE REBELLION



COMPETITIVE DESIGN FOR SOLDIERS' AND SAILORS' MONUMENT, PHILADELPHIA
ELEVATION
DONN BARBER, ARCHITECT, NEW YORK



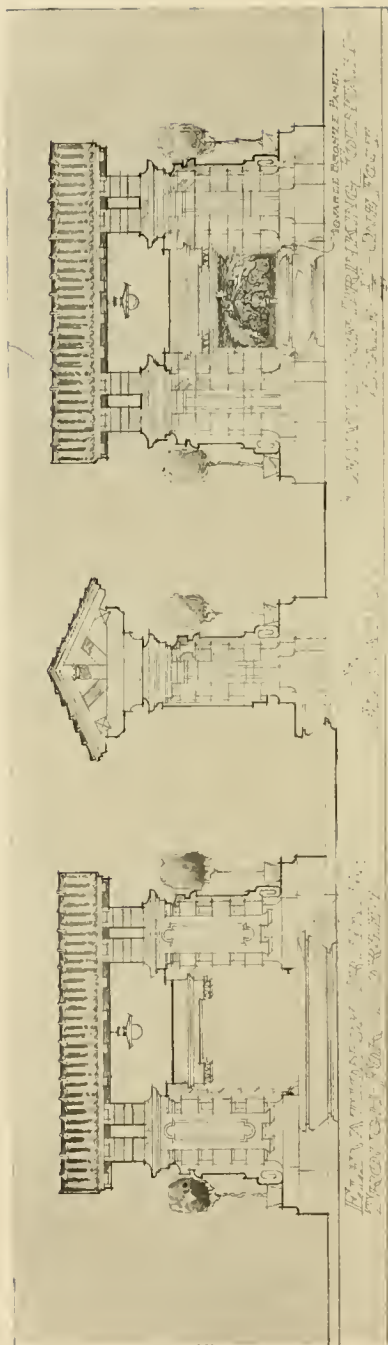
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A DRINKING FOUNTAIN
T SQUARE CLUB COMPETITION—H. DECOURCEY RICHARDS PHILADELPHIA

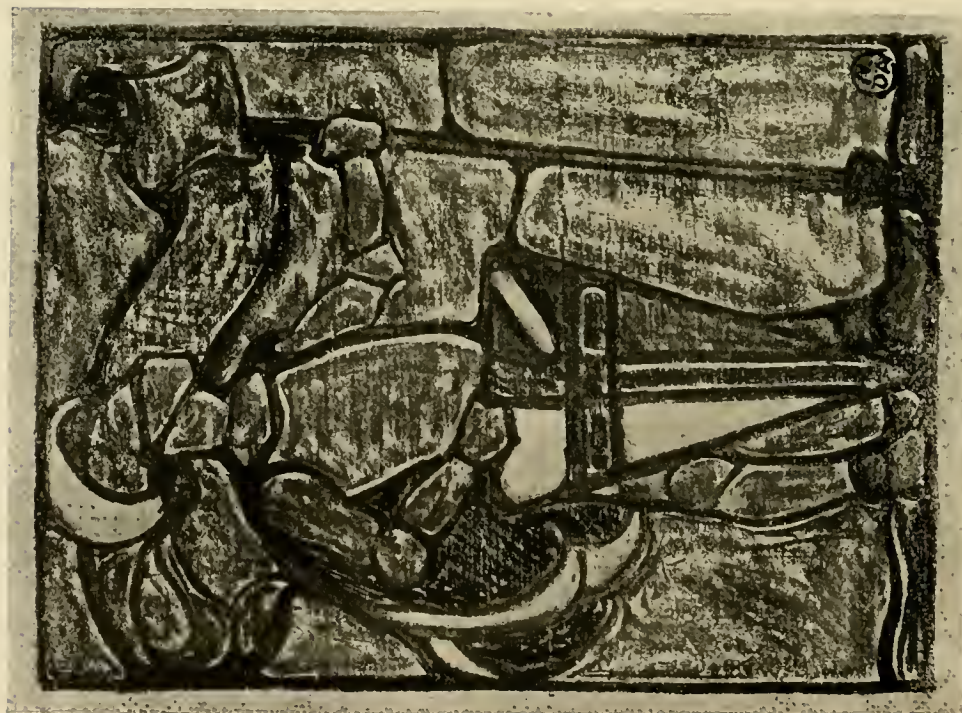


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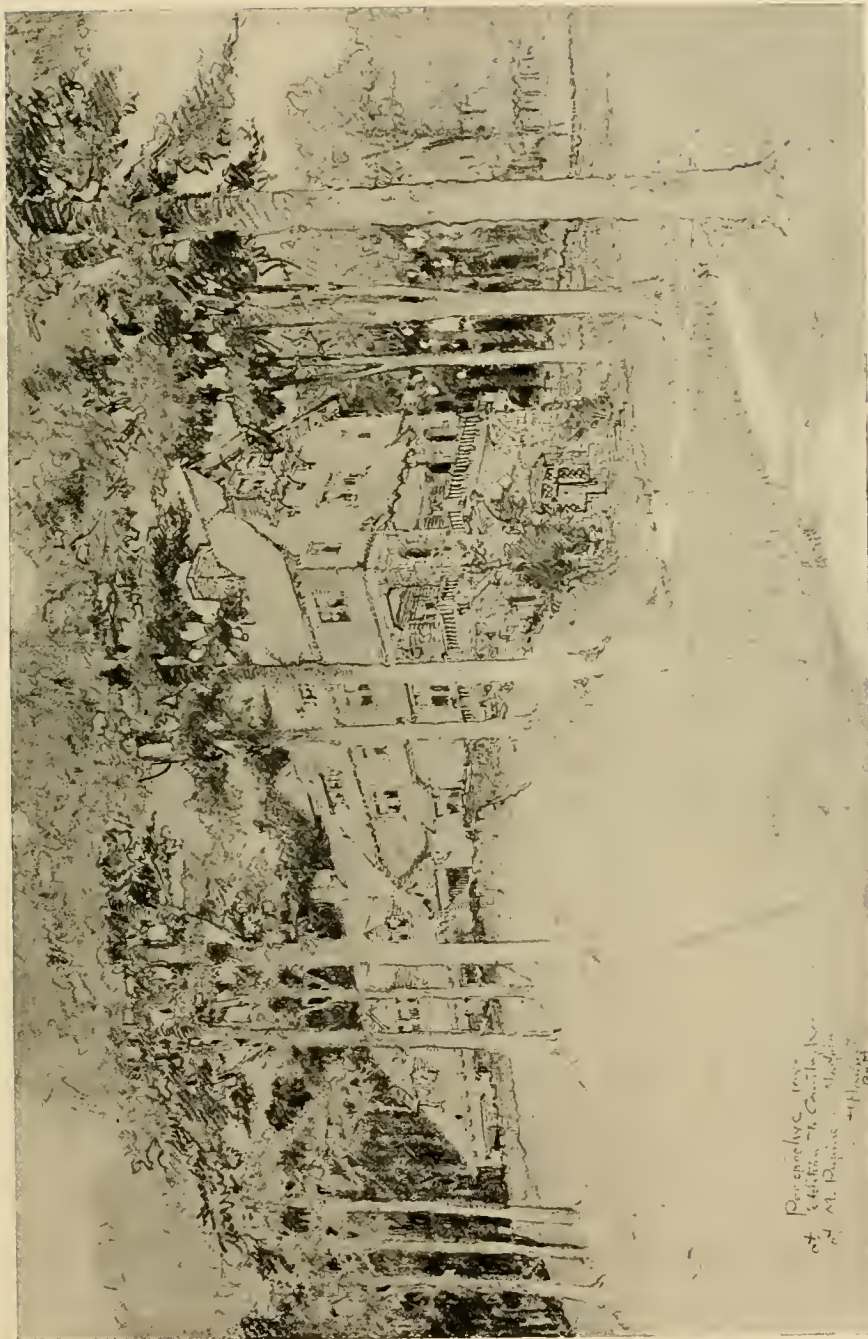


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CHICAGO ARCHITECTURAL CLUB
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Sept 1874

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PLATE 1035 G

BOOK OF MODERN BATH ROOMS, showing various designs of interiors, equipment and arrangement, with prices, etc., sent free on application.

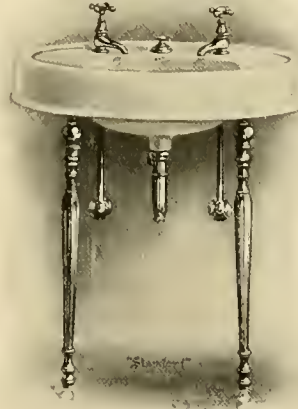


PLATE 1036 G

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N. E. Conservatory of Music, Boston, Wheelwright & Haveu, Architects.

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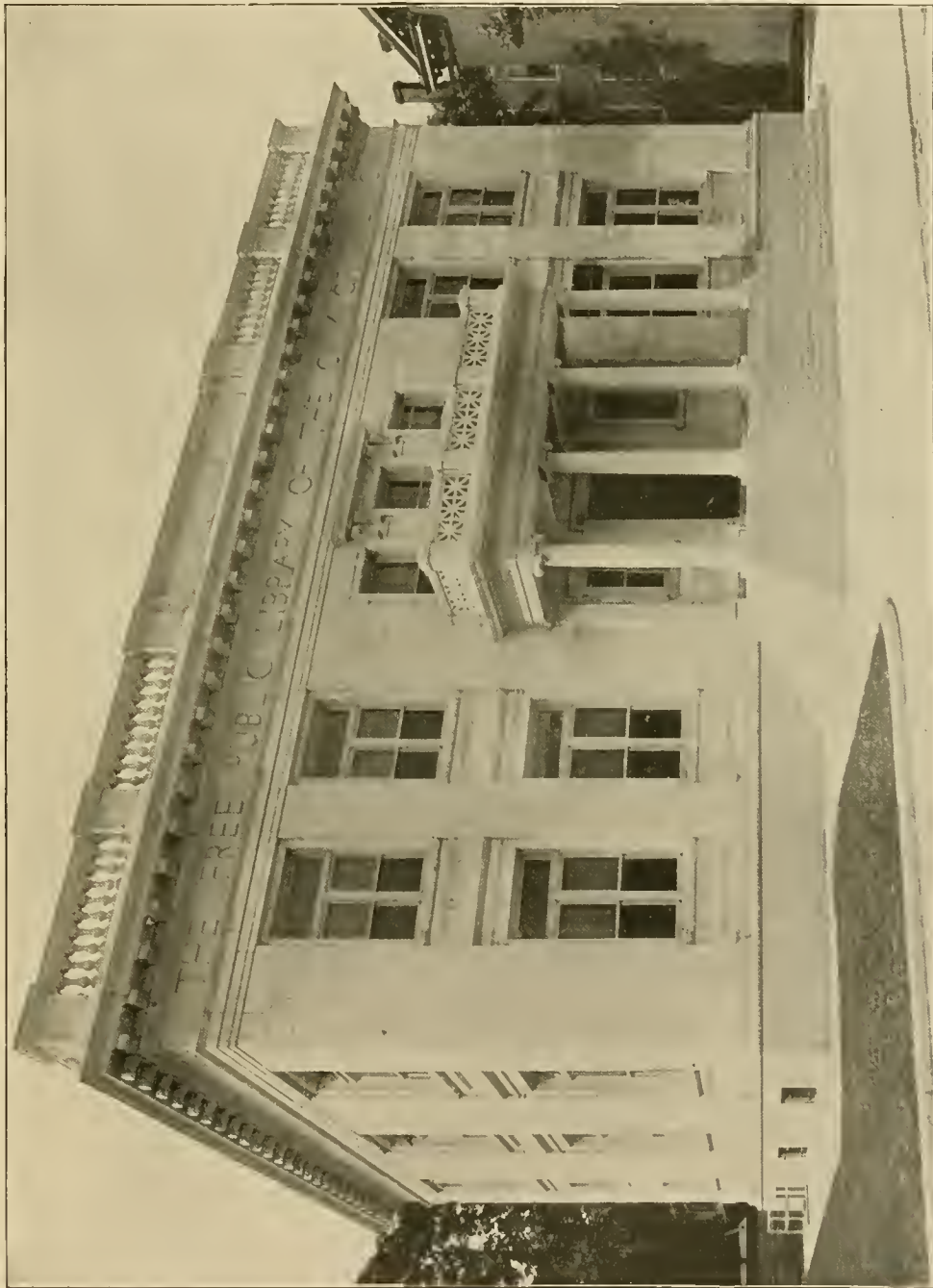
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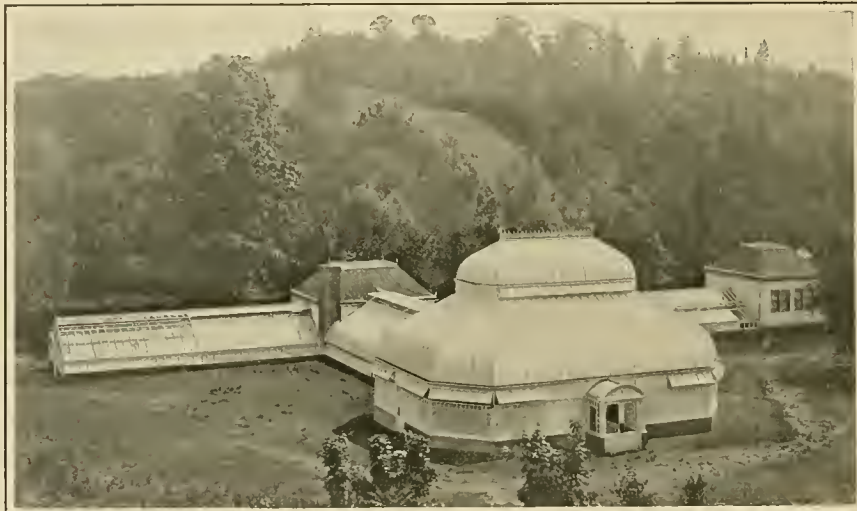
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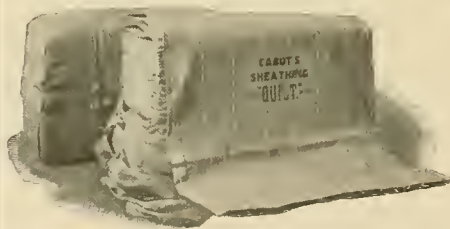


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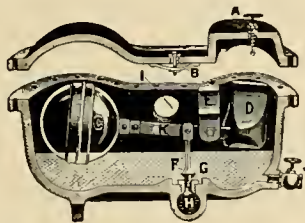
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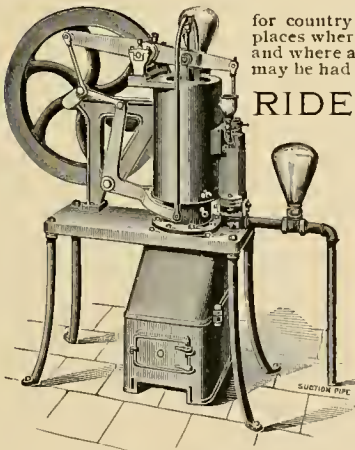
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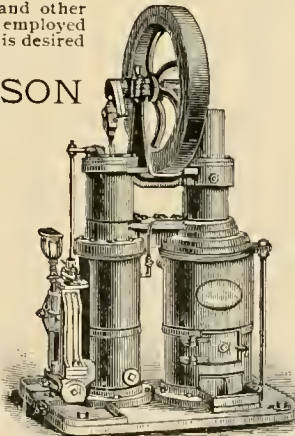
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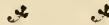
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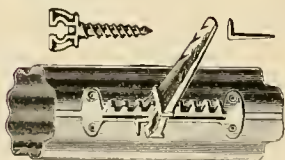


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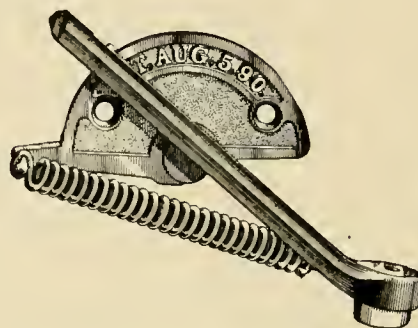
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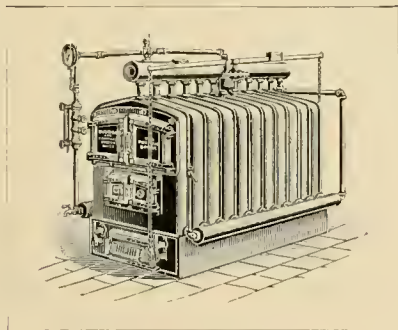
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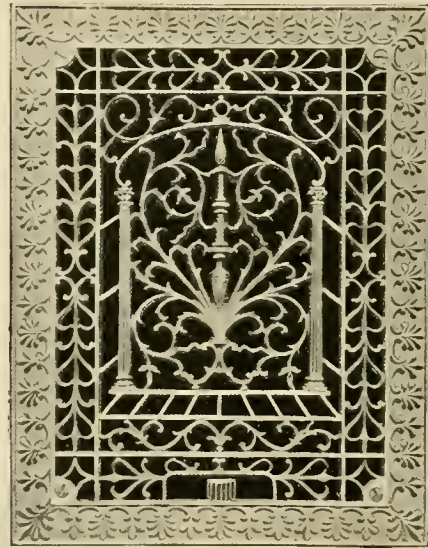
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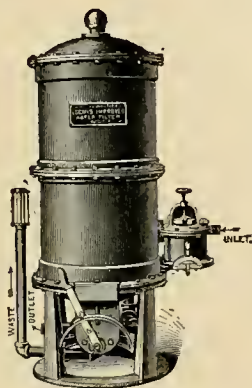
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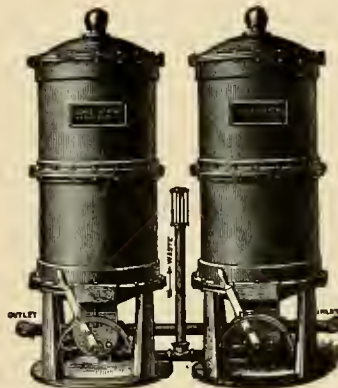
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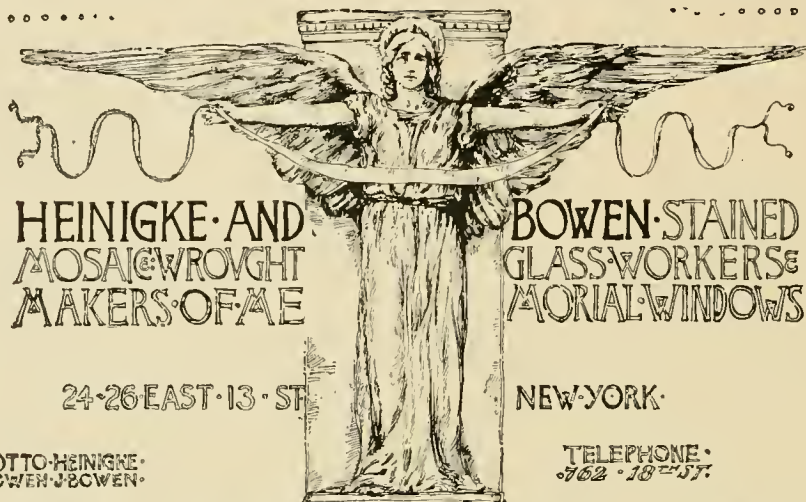
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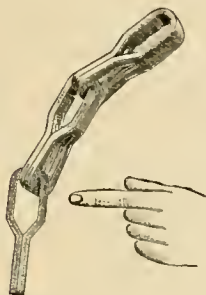
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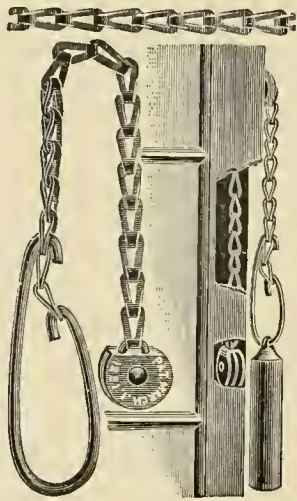
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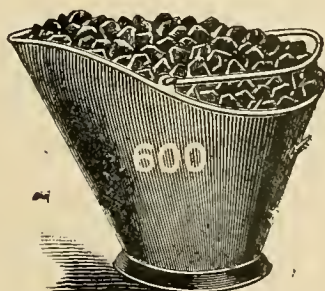
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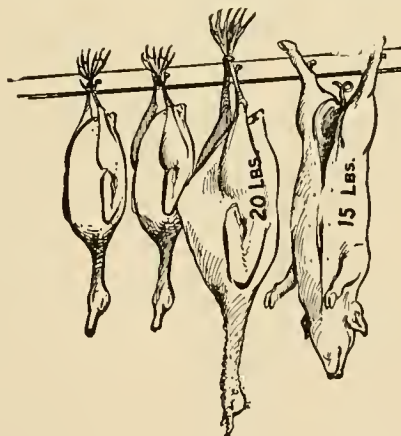


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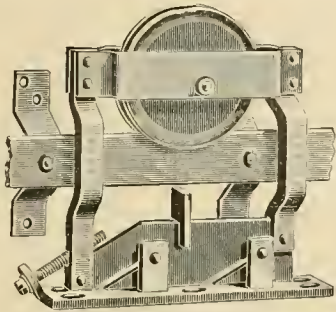
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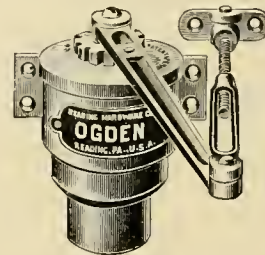
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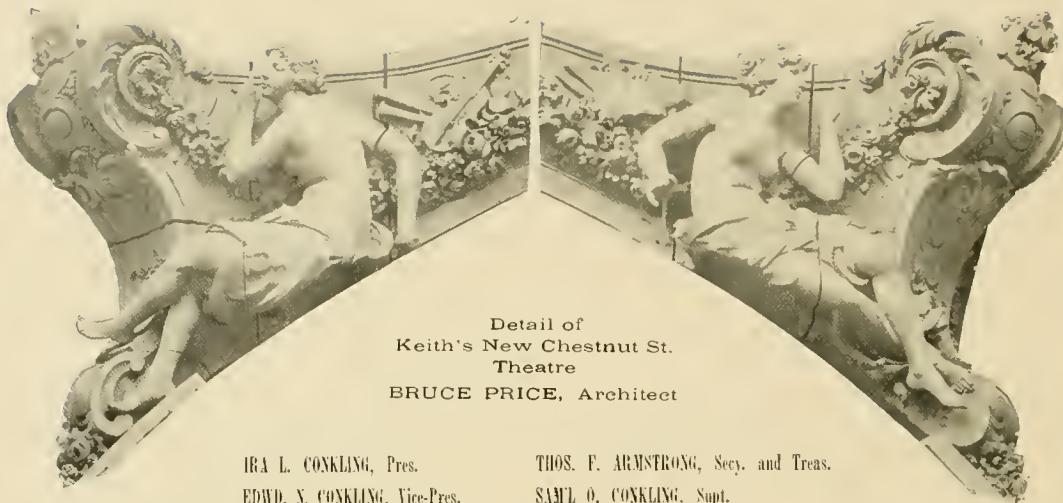
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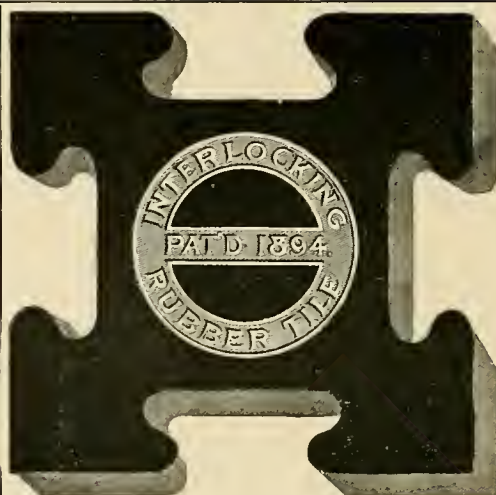
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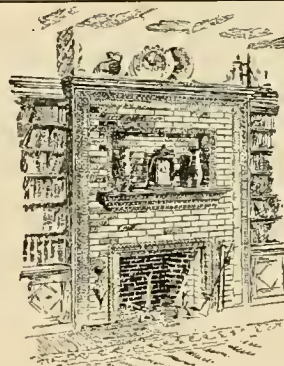
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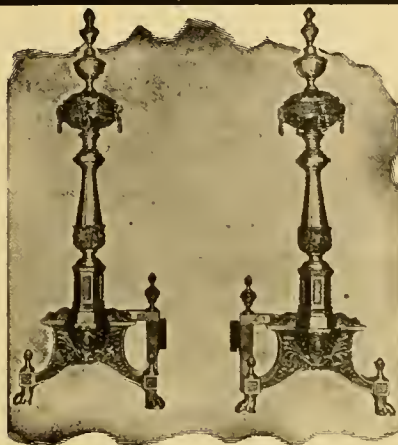
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